MINDWELL SCIENCE PRESS SDN. BHD.

Journal of Visual Science and Communication
2026, Vol. 1, Issue 2

REVIEW ARTICLE

Accessibility: An Evaluation System for Museum Public Cultural Services from the Perspective of Public Perception

Yuting Xie[1,*]

[1] *School of History, Capital Normal University, Beijing 100089, China*

Corresponding author: Yuting Xie, E-mail: xieyuting@cnu.edu.cn

Published: 28 September 2026

Abstract

In the field of public services, 'accessibility' is an important standpoint from which to evaluate the effectiveness of public services as the public perceives them; in the museum field, making resources and services 'accessible' to the public has been one of the goals pursued by public museums since modern times. Drawing on the distinctive character of museum services and on the whole course through which the public receives them, a comprehensive evaluation system for museum public cultural services may be constructed from the standpoint of public perception. The system comprises three internal dimensions that run from the surface inward — 'availability', 'accessibility' and 'acceptability' — together with a fourth, 'adaptability', which registers the level of dynamic change; its results express the public's psychological evaluation of how easy or hard it is to receive museum services. At this critical period of transition, as the public cultural service system moves from 'increasing the quantity of supply' to 'seeking a breakthrough in quality', an accessibility evaluation system not only helps to sort out, from the standpoint of public perception, the achievements museums have made in building public cultural services and the shortcomings that remain, but also helps museums to practise the principle of putting people first and to achieve sustainable development.

Keywords: museums, accessibility, public cultural services, public perception, evaluation system

1 Introduction

The *Plan for Cultural Development and Reform during the Thirteenth Five-Year Plan Period*, issued in 2017, explicitly made 'enhancing the effectiveness of public cultural services' and 'establishing and improving a mechanism of public cultural supervision and evaluation at the grassroots level, and carrying out regular evaluation of the effectiveness of public cultural services' [1] important goals. Service effectiveness concerns the results and the efficiency of public cultural services, and chiefly evaluates the satisfaction and influence of public cultural services among the grassroots public [2]. China's Thirteenth Five-Year Plan has now entered its final and hardest phase, and a periodic and scientific evaluation of the effectiveness of museum public cultural service development is urgently needed. As one of the chief factors in effectiveness, the evaluation of service results is particularly pressing.

Public perception is one of the important standpoints from which the effectiveness of public services may be evaluated. In the age of public services the public is not only the recipient of services but also their evaluator, and public satisfaction with services and public opinion about them have become key soft indicators for evaluating public cultural services. In the museum field, along with the profound change in the relation between museums and the public — a change from 'the museum's expectation of the public' to 'the public's expectation of the museum' [3] — the public voice has gradually come to be valued by museums and has become an important measure for evaluating museum services. How, then, is the quality of China's museum public cultural services at present to be examined from the standpoint of public perception? The theory of 'accessibility' [4], long applied in the field of public services and in museum circles, offers considerable illumination.

2 'Accessibility' in the Field of Public Services

In the field of public services the concept of 'accessibility' was first introduced by Western scholars in the 1960s and 1970s, and was first applied to the evaluation of public medical services. Chinese scholars introduced 'accessibility' into the field of public services in the 1990s, and the relevant research has developed from an initial focus on public medical services alone to cover medical and health care, culture and education, social security, and leisure and recreation, among other fields of public service. It has adopted interdisciplinary and comprehensive methods drawn from human geography, sociology and

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

statistics, and has examined the spatial distribution of public service facilities, the forms of supply and the content of services, with the aim of removing the tangible and intangible obstacles the public meets in receiving public services and of matching services more precisely to the characteristics and needs of diverse groups, so as to improve their effectiveness.

Although scholars do not yet express the concept of 'public service accessibility' in a fully consistent way, they broadly agree that it is a composite indicator system for appraising the 'degree of fitness' [5] between a public service and those it serves, and that it is the individual citizen's subjective feeling and psychological evaluation of how easy or hard it is to come into contact with a public service. As to the internal measures of an 'accessibility' evaluation system, the 'five-dimension measurement method' for appraising the accessibility of public medical and health services proposed in 1981 by Roy Penchansky and William Thomas is still regarded as classic: the five dimensions of availability, accessibility, accommodation, affordability and acceptability. Wang Qian and Wu Licai, building on the '4A' model by which Katarina Tomasevski evaluated the protection of the right to education in national primary education, constructed an evaluation system for the accessibility of public cultural services, comprising the four interconnected internal dimensions of availability, accessibility, acceptability and adaptability.

3 'Accessibility' in the Museum Field

Since the 1970s the rise of new museology has opened the wall that stood, without a chink, between museums and society. Museum people gradually came to realise that museums which regarded themselves as 'elite' were being questioned by different social groups, began to reflect on the relation between museums and the public that had long obtained, and sought change in the working methods and approaches of the traditional museum. Why does the public not come to museums? What obstacles within museums actually keep the public from entering? How should museums respond to the differing needs of different groups? How may a museum that has long regarded itself as an 'inward-looking research institution' become an 'open and inclusive social service institution'? These questions gave rise to the theory of 'museum accessibility', which aims to explore how museums may remove the various obstacles in their way and promote broad public participation.

Take the British Museum, which has pursued the theory of 'accessibility' comparatively thoroughly, as an example. From the late 1990s onwards, 'accessible' has become a keyword in museum circles [6]. Li Huijun observes that the Museums Association's ethical guidance treats accessibility as a professional obligation of the museum, and traces the Association's thinking on museum accessibility [7]. A group of museum practices represented by Glasgow's Open Museum project have enhanced museums' 'accessibility' by granting the public a greater degree of autonomy. David Anderson, in *A Common Wealth: Museums and Learning in the United Kingdom: A Report to the Department of National Heritage*, urged that 'British museums need to ensure that their collections, scholarship, expertise and skills are accessible, so as to provide opportunities for learning' [6]. In 1998 the Museums Association (MA) wrote 'accessible' into its definition of the museum: 'Museums are institutions that hold art and specimens in trust for society, and their mission is to collect and preserve these human treasures and to make them accessible to the public' [7]. It further stressed that 'museums have a responsibility to share knowledge and pleasure with the public, to make contact and exchange with audiences more accessible, to reach beyond their buildings to more audiences, and to provide audiences with reasonable means of understanding and exploring their collections' [8]. In the *Ethical Guidelines 4 — Access*, which the Museums Association drew up, it further made clear that 'access' has two chief elements, the physical and the philosophical, and that 'museums are implementing physical access' [9]. The former looks to achieving 'barrier-free' museum infrastructure, such as accessible routes and auxiliary visiting equipment for disabled people; the latter focuses on narrowing and removing the 'gap' between museum services and the public — that is, on how to meet the differentiated needs different types of visitor have of museum services, and on which mode of exhibition presentation, channel of information dissemination and level of knowledge better help visitors to understand and accept them. At the level of research, the Research Centre for Museums and Galleries (RCMG) at the University of Leicester has long attended to how to enhance museum accessibility, remove the tangible and intangible obstacles within and outside museums, and so build the inclusive museum.

The theory of 'accessibility' has not yet drawn sufficient attention in Chinese museum circles, and discussion that explicitly places museum practice within an 'accessibility' framework is very scarce; existing studies touch on theoretical frameworks and implementation strategies, but have not formed a comparatively complete theoretical system. Liu Weihua and Cao Min were the first to sort out the idea of the 'barrier-free museum', proposing that barrier-free museum construction should unfold at three levels, running from the surface inward: the architectural, the informational and the cultural [10]; this is highly consistent with building an 'accessible museum'. As to the reasons that constrain museum accessibility, Shan Qihui holds that 'the high degree of professionalisation of museums has to some extent affected the accessibility of exhibitions' [11], with the result that exhibitions have a limited attraction for ordinary visitors. As to promoting the audience's accessibility to museum services in their cognitive and affective value, the principles of 'relevance, resonance and empathy' proposed by Zheng Yi are highly illuminating [12]; at the level of macrolevel strategy, Zhang Jie holds that museums should 'attend to the needs of the public at present, cultivate future museum audiences, and design accessible means and products

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

according to the museum's own logic of things' [13].

4 Accessibility: An Evaluation System for Museum Public Cultural Services from the Perspective of Public Perception

As a form of service with a marked experiential character, the public's evaluations of each link and each aspect of museum service together constitute an overall evaluation of museum service. Introducing the theory of 'accessibility', long applied in public services and in the museum field, into the evaluation of museum services makes it possible to construct an evaluation system for museum public cultural services from the standpoint of public perception.

In the context of evaluating museum public cultural services, 'accessibility' appraises, from the standpoint of public perception, the 'degree of fitness' between museum public cultural service infrastructure and the quantity, types, modes of provision, formal content and affective value of services on the one hand, and the number of the public and the cognitive level, cognitive characteristics and value judgements of different types of public on the other. Its results express the public's psychological evaluation of how easy or hard it is to receive museum services. Taking the distinctive character of museum services as its ground, and drawing on the evaluation system constructed by Wang Qian and Wu Licai, this paper attempts to build an evaluation system for museum public cultural services from the standpoint of public perception, containing the four dimensions of availability, accessibility, acceptability and adaptability.

4.1 Availability

'Availability' refers to the degree of fitness between the quantity and types of museum public cultural services and the quantity and types of the public's actual needs — that is, the public's degree of satisfaction with the quantity, types and coverage of museum public cultural services. Put simply, it examines such questions as 'can the public receive museum services', 'how many of the public can receive them' and 'how much service can the public receive'. The number of people covered by a museum and the quantity of service enjoyed per capita are key indicators for measuring availability.

In recent years China's museums have made a leap forward in the availability of public cultural services. By the end of 2019, 5,535 museums were registered in China, or one museum for every 250,000 people on average; of these, 4,944 were open to the public free of charge, a national rate of free admission of 89.32 per cent; over the year museums mounted 28,600 exhibitions, held 334,600 social education activities and received 1.227 billion visits [14]. Museums have taken the initiative in increasing the quantity of service, so that more and more of the public are able to receive museum services; this has laid a firm foundation for further achieving the 'availability' of services.

Yet the uneven distribution of museum resources and the composition of the museum system, which remains to be optimised, still constrain the 'availability' of museum services. As to the regional distribution of museums, the contradiction of an uneven regional distribution of museum resources remains acute; as to the average number of people served by each museum in different regions, in 20 provinces, municipalities and autonomous regions the average number covered by a single museum exceeds 250,000 (Table 1).

Table 1 Average number of people covered by a single museum, by province, 2019 (excluding Hong Kong, Macao and Taiwan)

Unit: 10,000 persons

Province (autonomous region, municipality)	Average number covered by a single museum (10,000)	Province (autonomous region, municipality)	Average number covered by a single museum (10,000)
Hebei	56.24	Jiangsu	27.64
Guangxi Zhuang Autonomous Region	49.60	Anhui	27.44
Yunnan	46.71	Qinghai	26.43
Hunan	44.63	Jilin	26.38
Guangdong	39.32	Hubei	26.23
Liaoning	38.86	Tianjin	24.41
Sichuan	34.61	Shanxi	19.03
Chongqing	34.33	Heilongjiang	18.12
Tibet Autonomous Region	31.91	Shanghai	17.99
Jiangxi	29.91	Shandong	17.76
Fujian	29.43	Zhejiang	14.77
Hainan	28.64	Inner Mongolia Autonomous Region	14.27

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Province (autonomous region, municipality)	Average number covered by a single museum (10,000)	Province (autonomous region, municipality)	Average number covered by a single museum (10,000)
Guizhou	28.09	Beijing	13.72
Xinjiang Uygur Autonomous Region	28.03	Shaanxi	13.05
Henan	27.70	Ningxia Hui Autonomous Region	11.03
		Gansu	10.50

Note: Calculated from the *2019 National Directory of Museums* issued on the official website of the National Cultural Heritage Administration and the resident population of each province, municipality and autonomous region at the end of 2019 published on the official website of the National Bureau of Statistics.

As to the coverage of museums, a comparatively high-level museum system whose service area covers the country, the province and the municipality is already in place, whereas the grassroots museum system, whose main body is the district and county museum and the urban community museum, urgently needs improvement. As to the types of museum, according to the classification of the National Cultural Heritage Administration, by the end of 2019 there were 2,970 museums under the cultural and heritage system, 896 sectoral museums and 1,711 non-state-owned museums, accounting respectively for 53.66 per cent, 16.89 per cent and 30.91 per cent [15]; history and commemorative museums form the absolute majority of China's museums, while museums of nature, science and art are under-represented, and this comparatively undifferentiated composition of museum types does not yet sufficiently match the diverse needs of different types of visitor.

4.2 Accessibility

'Accessibility' chiefly measures the size of the obstacles that different types of public meet in receiving museum public cultural services. The smaller the obstacles encountered, the higher the accessibility. In research on spatial accessibility the maxim that 'our environment should not exclude some people; it should accommodate everyone' has long been treated as a standard, and it applies equally in the museum field. Enabling different groups of people to reach museums and enjoy museum services 'without barriers' should be a goal of museum work. These obstacles include tangible physical ones — inconvenient transport to the museum, high travel costs, imperfect barrier-free facilities, a lack of auxiliary visiting equipment and services, and conflict between museum opening hours and the public's free time — and also intangible psychological ones that visitors nonetheless feel, such as the museum's 'remote and lofty' image and services without 'warmth'.

In recent years, with the implementation of China's policy of free museum admission, a series of laws, regulations and standards has been issued and put into effect, among them the *Regulations on Museums of the People's Republic of China* (hereafter the *Museum Regulations*), the *Law of the People's Republic of China on the Protection of Persons with Disabilities*, the *Law of the People's Republic of China on Public Cultural Services* and the *Code for Design of Accessibility (GB 50763-2012)*; museums have adjusted their opening arrangements and sought to make evening opening a regular practice. All this has reduced tangible obstacles at the institutional level. The appearance of digital museums and online exhibitions, and of exhibitions, guide services and educational activities designed for people with hearing, visual, physical and even cognitive impairments, has also sought a breakthrough at the technological level. Above all in early 2020, when the COVID-19 epidemic was severe in China, the National Cultural Heritage Administration organised museums across the country to build an 'online exhibition' platform together, so that the public could 'visit exhibitions in the cloud' without leaving home. In addition, television programmes such as *National Treasure* and *Every Treasure Tells a Story*, and museum official social media accounts, live streaming and cultural and creative products, have broken the ordinary viewer's traditional impression of museums as 'highbrow', brought museums and the public closer together, and helped to remove the public's psychological obstacles to museums.

Yet compared with countries where the museum sector is well developed, the accessibility of museum services in China at present to disadvantaged groups, including disabled people, is still low. Surveys show that in the United Kingdom in 2015–2016, 46.8 per cent of adults with a long-standing illness or disability had visited a museum or gallery, and 55.1 per cent of adults in relatively good health had visited a museum or gallery [16]. A survey in 2017 showed that in Beibei District, Chongqing, disabled people who 'do not take part' or 'seldom take part' in public cultural activities accounted for 52.8 per cent of the total disabled population; disabled people who had taken part in public cultural activities said that 'watching television' (89.5 per cent) and 'listening to the radio' (54.05 per cent) were the modes they most often chose, and that parks were the public cultural venue they most often visited [17]. In China the number of disabled people currently exceeds 85 million [18], yet disabled visitors are rarely to be seen in museums and other public cultural service venues; compared with people in relatively good health, disabled people enjoy very limited museum services.

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

The degree of accessibility offered to disadvantaged groups sets the 'floor level' of the acceptability of museum services. How to put oneself in the position of disadvantaged groups and consider them, so that they feel in museums the same respect and care as other groups — rather than a simple condescension and a 'cultural poverty alleviation' style of indoctrination — and how to reduce and remove the physical and psychological obstacles met in receiving services and to provide regular auxiliary visiting services: these are the key points for museums in raising accessibility hereafter.

4.3 Acceptability

'Acceptability' further considers the degree of fitness between museum public cultural services and the characteristics and needs of the public, and may be appraised through visitor surveys of the effect of a visit and of visitor satisfaction. Put simply, it examines such questions as 'is the visitor satisfied with museum services' and 'what is the effect upon the visitor of receiving services'. The higher the public satisfaction, the higher the acceptability, which means that museum services are the closer to the needs, characteristics and expectations of the public. It may be further divided into three levels, running from the surface inward: fitness of form, readability of content, and resonance of feeling.

The 'acceptability' of the form and content of services was the first to draw the attention of museum people, and museums' efforts to raise 'acceptability' have to a certain extent given rise to the changes in museum exhibition that continue to this day. Since the nineteenth century the social and educational function of museums has been increasingly valued by society, and society has made new demands on the content museums present: it must be readable to the public, so as to improve the effect of education [19]. A survey published in 1887 by the British Association for the Advancement of Science (BAAS) observed that 'museums should be presented to the audience like a text of great readability'. Museum exhibitions gradually changed from a mode marked by professionalism and scientificity to one that is attractive to the ordinary public, 'clear at a glance' and easy to understand.

In China, along with the deepening of visitor research and the gradual refinement of the service concept, museums' acceptability in the form and content of services has risen markedly. Since the 1980s the introduction of Western visitor research and the carrying out of native visitor surveys and theoretical research have led museum people to realise that the museum's audience is a complex group made up of many individuals of distinct character, and that the characteristics and needs of different types of visitor display wide 'horizontal' differences according to age, interest, educational background, physical condition, psychological state, purpose of visiting and form of visiting. On the basis of understanding visitors, museums began self-consciously to rely on visitor research, to hold to a strategy of 'visitor segmentation into niche audiences', and, in the light of the differentiated needs and characteristics of different types of visitor, to serve visitors with a definite aim.

Yet museum services at present do not fully accommodate the characteristics and needs of the public, and the acceptability of services at the levels of content and feeling still needs to rise. How to accommodate visitors' diverse needs in exhibition services — for sociability, for leisure experience and for learning; how to strengthen the connection between services and visitors' knowledge background and life experience; and how to bring off an effective match between educational services and visitors at the levels of knowledge framework and affective value: these are all questions museums urgently need to answer.

4.4 Adaptability

'Adaptability' is the dynamic measure of the degree of fitness between museum public cultural services and the public [5]; it expresses how keenly museums perceive changes in the public's needs, characteristics, ways of knowing and habits of visiting, how effectively they interact with the public in both directions, and how far they are able to move with the times and adjust flexibly in serving the public. Against a background in which new technologies and new needs keep emerging, and in a social environment in which competition among cultural and leisure institutions grows ever fiercer, maintaining a dynamic adaptation to the public is the key to a museum's continued vitality and competitiveness.

The dynamic adaptation of museum services to changes in the public is embodied at three levels: availability, accessibility and acceptability. Museums must keep increasing the quantity of service and enriching its types, so as to adapt to the public's growing and ever more diverse cultural needs (Figure 1); they must adapt to the public's new habits of obtaining information through new means such as social media, apps (applications), and QR codes; and they must adapt to visitors' new needs in cultural leisure by strengthening the narrative, interest and suggestiveness of exhibitions and by adding interactive installations. It should be noted that 'adaptation' here is not 'pandering'; it is rather the positive adjustment museums make, at the levels of the availability, accessibility and acceptability of services, on the basis of a full grasp of the dynamics of the public and of society, with the aim of serving the public better, and in the light of their own positioning, characteristics and social responsibility.

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

4.5 The Accessibility Evaluation System

The three dimensions of availability, accessibility and acceptability run from the surface inward and together form the main content of the accessibility evaluation system (Figure 1). 'Availability' is the foundational dimension of the accessibility evaluation system, considering the most basic questions, such as 'can the public receive museum services'. 'Accessibility' and 'acceptability' are the core of accessibility: the former reflects the size of the obstacles visitors meet in receiving museum services, the latter reflects visitors' degree of satisfaction with museum services and is the highest level of accessibility. 'Adaptability' is the dynamic dimension of the whole system [5]; it permeates the other three dimensions and continually affects them.

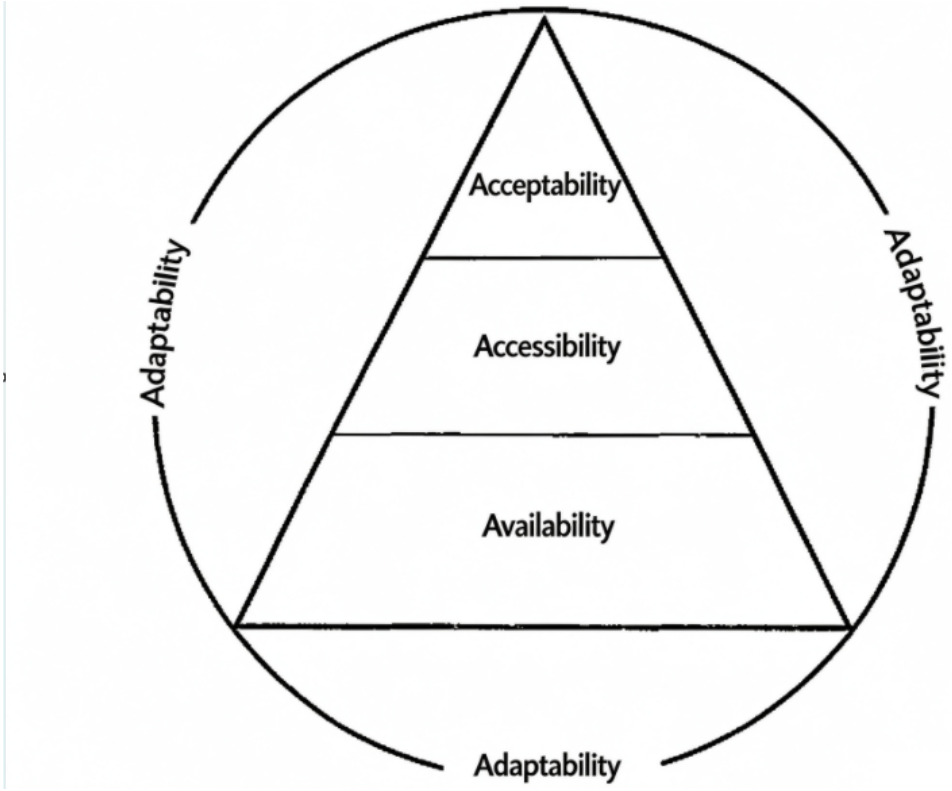


Figure 1 The accessibility evaluation system for museum public cultural services (image source: drawn by the author)

5 The Significance of an 'Accessibility' Evaluation Theory

Since modern times the trajectory of the public museum may to some extent be regarded as a process in which the scope of the accessibility of museum services has steadily widened and its degree steadily risen. As to the scope of service, museums have moved from being accessible only to a small elite, to being accessible to the middle class, and now to striving to be 'accessible to the whole public'; as to the service itself, the development of museum services may be grouped into stages running from the available, to the accessible, to the promotion of fitness of form, readability of content and resonance of feeling. Behind the steady rise in accessibility lies the museum's profound grasp of its own social value and its moving with the times in service concept and technical means.

For museums, the public is not only the recipient of museum services but should also be its evaluator and a witness of its development, and the public's perception and evaluation of service quality should become an important basis for museums in assessing and improving that quality. Using an accessibility evaluation theory grounded in public perception to clarify the 'distance' between services and the public, to find the 'obstacles' that keep the public from receiving services and the factors that constrain their effect, and so to raise the accessibility of services steadily, should be the only road by which museums attain sustainable development. On the one hand, raising service accessibility helps to improve the adaptation of museum services to the public, to close the sense of distance between the public and museums, and to strengthen the public's sense of experience and of gain from services; this is not only a concrete practice of the 'three closer' principle in the *Museum Regulations*, and above all of the principle of 'closer to the masses' within it, but also the precondition for museums to become usable, participable in and even open to criticism by the public. On the other hand, raising service quality steadily by the standard of 'accessibility' helps to strengthen the public's perception of museum development, so that the public may tangibly feel the change in museums in the course of receiving services, to raise social recognition, to consolidate the public

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

base, and so to draw for museums a steady stream of social support.

The building of China's public cultural service system has passed through a period of transition from 'increasing the quantity of supply' to 'seeking a breakthrough in quality'. Introducing the theory of accessibility into the evaluation and development guidance of museum public cultural services not only helps to improve the comparatively undifferentiated evaluation system now dominated by the supply side and to establish and improve a 'system of assessment and evaluation of museum public cultural services with public participation' [19], but also helps to grasp the shortcomings of the present construction more precisely and more fully, and so to raise service quality in a targeted way.

6 Conclusion

At the present stage the quantity of public cultural services Chinese museums provide is comparatively limited and their form and content comparatively undifferentiated and traditional, so that they still find it hard to accommodate the public's growing and diverse cultural needs; there is still a long road before museums achieve public cultural services that are 'accessible to everyone' and 'shared by everyone'.

Although evaluating the quality of museum services from the standpoint of public perception involves a certain subjective element, it cannot be denied that the accessibility evaluation system offers a new standpoint from which to examine the quality of museum public cultural services in China at present, introduces more diverse voices, and points out a direction for museums seeking to raise service quality. In the age of public cultural services, how to establish and improve a regular mechanism of public feedback and evaluation and to bring off an effective match between the public and museums, and how to give the public a more important part in museum decision-making, management, service and evaluation, are difficult questions that museums urgently need to answer.

Funding

This study received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

References

[1] Central People's Government of the People's Republic of China. *Plan for Cultural Development and Reform during the Thirteenth Five-Year Plan Period* issued by the Ministry of Culture [EB/OL]. (2017-02-23) [2020-03-20]. http://www.gov.cn/xinwen/2017-02/23/content_5170224.htm.

[2] Chen Xin. Some theoretical questions on basic standards for grassroots public cultural services [J]. *Library Journal*, 2018(11).

[3] Weil S. The museum and the public [M]//Watson S. *Museums and Their Communities*. London and New York: Routledge, 2016: 32–46.

[4] *Oxford Advanced Learner's English-Chinese Dictionary* [Z]. 6th ed. Beijing: The Commercial Press, 2004.

[5] Wang Qian, Wu Licai. Research on the evaluation of the accessibility of public cultural services: experience drawn on and a framework constructed [J]. *Journal of Shanghai Administration Institute*, 2015(3).

[6] Davis P. *Place Exploration: Museums, Identity, Community* [M]: 53–75.

[7] Li Huijun. Professional ethics of museum accessibility: the Museums Association's thinking on museum accessibility [J]. *Chinese Museum*, 2013(2).

[8] Museums Association. *Ethical Guidelines 4 — Access* [EB/OL]. [2020-03-20]. https://www.museumsassociation.org/download?id=8352.

[9] Liu Weihua, Cao Min. The barrier-free museum: idea and practice [J]. *Chinese Museum*, 2008(1).

[10] Shan Qihui. The learning vehicle: self-selecting exhibit labels as media, with the bronze helmet-shaped vessel as a case [J]. *Journal of Museum and Archaeology*, 2018(1).

[11] Zheng Yi. Relevance, resonance and empathy: the key to a museum's reaching its audience [J]. *Southeast Culture*, 2018(1).

[12] Zhang Jie. Accessibility for the future: reflections on the hyper-connection of museums in China, Japan and Korea [J]. *Museum*, 2018(4).

[13] National Cultural Heritage Administration. *Opening ceremony of the Chinese main venue of the 2020 '18 May International Museum Day' held at the Nanjing Museum* [EB/OL]. (2020-05-18) [2020-10-20]. http://www.ncha.gov.cn/art/2020/5/18/art_722_160585.html.

[14] Statistics compiled from the *2019 National Directory of Museums* issued on the official website of the National Cultural Heritage Administration [DB/OL]. [2020-03-20]. http://www.ncha.gov.cn/module/download/downfile.jsp?classid=0&filename=200519-0912449303166.pdf.

[15] Department for Digital, Culture, Media and Sport, United Kingdom. *Taking Part: Museum and Gallery Participation* [DB/OL]. [2020-03-20]. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/610767/Museums_and_galleries_focus_report.pdf.

[16] Li Xiaofeng. *A Study of the Obstructions in Implementing Public Cultural Service Policy for Disabled People in Beibei District and Countermeasures* [D]. Master's thesis, Southwest University, 2018.

[17] China Disabled Persons' Federation. *Total number of disabled persons in China at the end of 2010, by category and grade of disability* [EB/OL]. (2020-05-18). http://www.cdpf.org.cn/sjzx/cjrgk/201206/t20120626_387581.shtml.

[18] British Association for the Advancement of Science. *Report of the Committee of the Provincial Museums of the UK* [R]. BAAS, 1887: 127.

[19] Standing Committee of the National People's Congress. *Law of the People's Republic of China on Public Cultural Services* [Z]. Article 23.

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.