


Final Report

Impact Assessment Report

Arts & Culture: Museum of Art & Photography,
Bengaluru

By the Art X Company
April 2024



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1. Introduction

1.1. [About HT Parekh Foundation](#)

HT Parekh Foundation (HTPF) was established in 2012, the birth centenary of Mr Hasmukh Thakordas Parekh (H. T. Parekh), the Founder Chairman of erstwhile HDFC Limited (merged with HDFC Bank now) to commemorate his significant contribution towards the development sector in India. HTPF works pan-India in partnership with non-profit organisations across the areas of Education, Healthcare, Environment, Disability, Livelihoods, Arts & Culture and Community Development.

The Museum of Art & Photography was supported by HTPF as part of the corporate social responsibility initiatives of erstwhile HDFC Limited, with a grant support of INR 7.5 crore in FY 2020-21.

1.2. [About Art & Photography Foundation](#)

The Art & Photography Foundation (APF) was set up in 2011 with the aim of making arts and culture more accessible to the public. The Museum of Art & Photography (MAP) is APF's landmark project, and is a state of art 44,000 square foot museum in the heart of Bengaluru, that opened to the public in early 2023. APF strongly believes that access to art and culture benefits the lives of people of all ages and walks of life by empowering people through its inherent creativity.

A 21st century museum, MAP launched with its digital museum in 2020 and offers innovative, digital art experiences to the public. With a dedicated technology team in place and donor support from leading IT companies, MAP is also a hub of creativity through the digital medium.

MAP aims to exhibit, interpret and preserve a growing collection of more than 60,000 objects of art and cultural artefacts, motivated by the belief that museums should play an impactful role for all sections of society. It is pioneering a wave of change and inspiring other cultural institutions in India to undertake similar initiatives.

The leadership of MAP see the museum as a key differentiator from others, based on the following 3 pillars:

- Combining Art & Technology: MAP is at the forefront of technological innovation for the museum sector. It launched an 'online' museum, which was done through the pandemic

year in 2020. Within one week, the digital museum had a reach of over 50,000 views. Having mastered this, MAP is now being asked to create similar tech enabled experiences for other public museums in India.

- **Education & Outreach in the Arts:** Its Education & Outreach programmes for school groups and educators are being conducted in affiliation with government schools and NGOs, girls-only schools, alternative learning institutions and private schools. When needed, facilitators also use regional languages to conduct these programmes for audiences not comfortable with English. It also works towards delivering programmes for audiences with disabilities, as the entire museum has been built to be disability friendly.
- **Accessibility & Inclusiveness:** Art must be accessible, educational and appealing to all. MAP aims to be the most inclusive museum in India, taking a 360 degree approach to accessibility for Persons with Disabilities, from the outset. The museum is constructed to be disability friendly at the outset, as also its accessible online exhibitions, which include videos with subtitles, Indian sign language interpretation and audio descriptions.



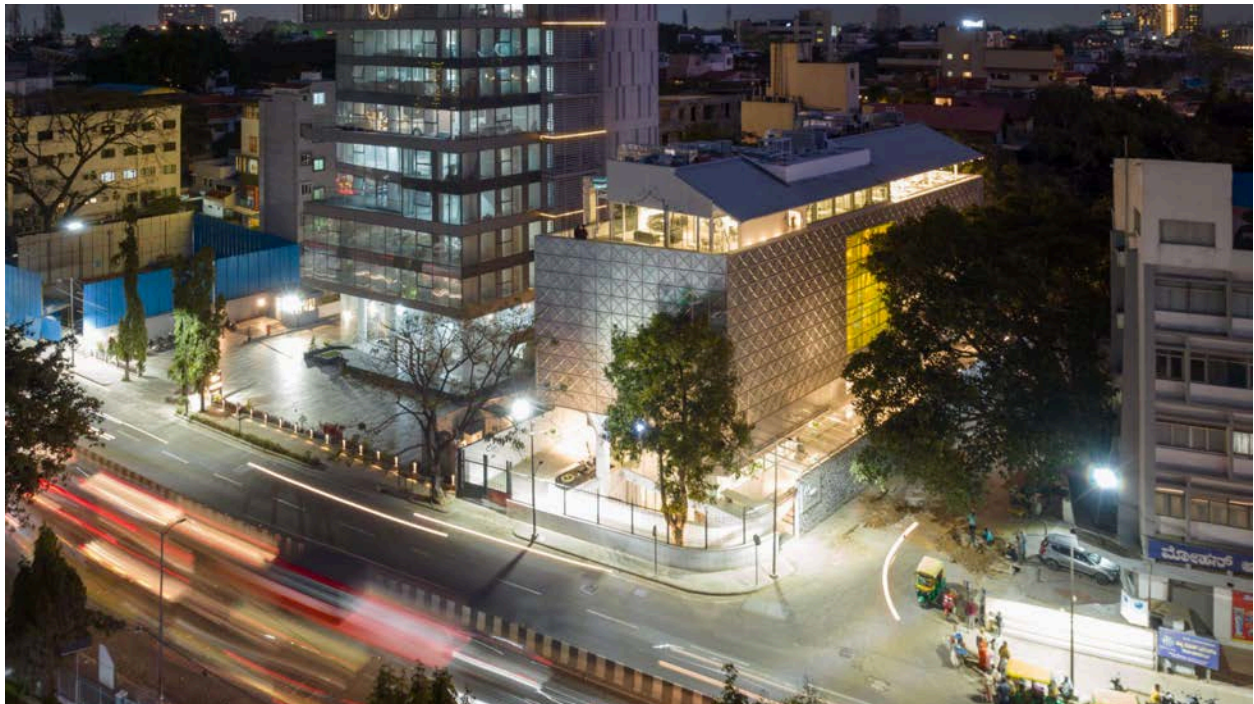
Fig 1. Available infrastructure at Museum of Art and Photography on Kasturba Road, Bengaluru

1.3. Background and Context

MAP is a pioneering initiative within the private museum sector in India. While there are other initiatives currently emerging, these are still too few considering the size of India and population to be addressed. There are some large government funded initiatives, such as the Bihar museum in Patna, the Tribal museum in Bhopal and new museums being planned in South Delhi, which will require long term funding and support from the government to keep them relevant & well maintained.

MAP has already started meaningful collaborations with cultural initiatives in Bengaluru and is looking to grow the cultural audience of the city. Eventually, MAP wishes to start a new wave of change, inspiring other institutions across the country to undertake similar projects and create and sustain a museum-going culture in India.

HTPF supported the construction (part) of the museum, which constituted ~7% of the project cost of MAP to the tune of INR 7.5 Crore in FY 2020-21.



2. Exterior of MAP. Image credit: Iwan Baan

1.4. Purpose & Scope of Evaluation

The Art X Company (project lead: Rashmi Dhanwani) was commissioned by HTPF to undertake an impact study on the Art & Photography Foundation in Bengaluru India. This study investigated the impact achieved owing to the various activities and projects by MAP such as education and outreach, programming and collaboration, diversity and inclusion among others. The findings of the study will be used by HTPF to report as part of the mandatory compliance under the CSR legislation, as well as to investigate the impact of its donation in order to provide feedback to MAP and finetune future donations of this nature to arts and cultural projects, activities and organisations.

The main research questions for the impact analysis were:

- Assess the extent to which the need and relevance of the “Arts & Culture” project objectives have been achieved as laid down by APF, Bengaluru for MAP.
- Assess the Efficiency and Effectiveness of the Project for the period and the functionality of the infrastructure and any unique design considerations – this is to review both the financial and human resources inclusions in the project aligned to the project timeline and milestones submitted.
- Assess the social and cultural impact of the project. The key areas to review:
 - Reach: footfall considering Accessibility and Inclusion principles
 - Analyse the inclusivity, access, and diversity within the museum both in terms of visitors as well as technology used - D&I
 - Education and Outreach: Participation rates in educational programmes
 - Promotion and preservation of Arts and Culture through education and programming
 - Impact of the project on the NGO’s larger work, reach and visibility
- Sustainability and ongoing maintenance including ongoing support initiatives.
- Related but expected impact outcomes.

The impact evaluation exercise also seeks to identify lessons learnt and best practices for both accountability and for informing future intervention.

1.5. The Relevance

India is home to over 1200 museums, with at least one in each of the Union Territories and several in each of the 28 States.¹ This figure of museums is a modest number given India’s population and comparable size. Consider the UK, which is about 1/13th the size of India and boasts of about 2,500 museums, out of which nearly 1,800 museums have been accredited.² Or France, which stands at almost 1/17th the size, has nearly the same amount of museums as India does – 1216.

Museum footfalls, however, remain woefully low and visitor attendance is not systematically recorded. Without accurate reports on museum footfalls in India, it’s challenging to draw a validated comparison for 2024. Nonetheless, a sample: a 2017-18 annual report for the oldest museum in India—the Indian Museum in Kolkata—records its annual visitor footfalls at 7 lakhs.³ In comparison, the annual footfall of the Musée du Louvre in Paris stood at 1.2 crore in 2018.⁴ In fact,

¹ "A road map to turn our museums more vibrant." Hindustan Times, Hindustan Times, 10 Sep. 2022, <https://www.hindustantimes.com/india-news/a-road-map-to-turn-our-museums-more-vibrant-101684513787386.html>.

² Re-Imagine Museums India-UK. British Council, 2014, https://www.britishcouncil.in/sites/default/files/re-imagine_museums_india-uk.pdf.

³ Ministry of Culture, Government of India. Annual Report of the Indian Museum for 2017-18. 2018, https://indiaculture.gov.in/sites/default/files/Annual_Reports_Organizations/Annual-report-of-IM-for-2017-18.pdf.

⁴ "10.2 Million Visitors to the Louvre in 2018." Musée du Louvre, 3 January 2019, <https://presse.louvre.fr/10-2-million-visitors-to-the-louvre-in-2018/>.

the top 5 art museums in the world (according to *The Art Newspaper's* Visitor Figures 2022 survey) are Musée du Louvre, British Museum, Tate Modern, and National Museum of Korea, with a total of 141 million visits (this is still far from pre-pandemic levels of 230 million visits in 2019).⁵ No Indian museum figures on this list. As a country with the fastest growing economy, can we boast of being a global city with cultural infrastructure and offerings, rivalling that of Paris, Singapore, Sydney and Beijing? Can museums and culture drive the kind of tourism to India the way it does to the Louvre or the Sydney Opera House? To contextualise these questions, one must investigate the reasons for investment, and lack thereof, in museum infrastructure against the background of our colonial past.

The institution of the museum, along with the modern notion of art and the preservation of cultural heritage, entered India during the colonial period as part of the great 'knowledge project' of the late eighteenth and the nineteenth centuries.⁶ Subsequently, princely families and universities instituted museums of art, in line with the British-colonial concept of the museum. This culture of organising collections around the colonial project of educational categorisation – botany, art, zoology, science, archaeology – as well as museum governance, led by service officers and a small contingent of art historians seeped into the museum management cultures of the time well into post Independence.


Most of the museums in India are built, governed and funded by the Ministry of Culture, Archaeological Survey of India (ASI), attached offices under the Ministry of Culture, and the States Archaeological and Museums Departments. Barring the National Galleries of Modern Art and Lalit Kala Akademi, many of these museums house and are organised around very old collections – provincial museums, anthropological, folk art, military museums, memorial museums, court museums, science-medical-natural history museums, university museums and ancient and contemporary art collections.

Indian museums over the last two centuries have seen three major periods of transformations – as colonial projects of knowledge gathering; as symbols of national culture; and to its present-day role as places of contemporary cultural appreciation and learning.⁷ Since the 1970s, several privately funded museums have emerged led by public and private trusts and societies or foundations, who are tasked with managing and funding these museums. This is where much of the innovation around museums is currently taking place in India. These institutions are driving innovation in museum management and funding, reshaping the role of museums as places of community engagement, cultural learning, and memorialization.

⁵ "Museum visitors in 2022: Who has recovered and who is still struggling." culture360, ASEF, 21 March 2023, <https://culture360.asef.org/news-events/museum-visitors-in-2022-who-has-recovered-and-who-is-still-struggling/>.

⁶ Re-Imagine Museums India-UK. British Council, 2014, https://www.britishcouncil.in/sites/default/files/re-imagine_museums_india-uk.pdf.

⁷ <https://medium.com/habibainsaf/in-flux-the-making-of-indian-museums-and-their-audiences-a2da0c2960f>



As India continues to evolve, its museums are poised to play an increasingly vital role in preserving and showcasing its rich cultural heritage, fostering community engagement, and promoting scientific and cultural learning. At the same time, this is a country that is diverse, bursting with a burgeoning young population, and a wallet-backed aspiration to travel – India ranked third among overseas travellers visiting the United States in 2022, up from eighth in 2019, while as per another PTI report Indians are poised to spend over \$42 billion annually on outbound travel by 2024.⁸ ⁹ Its citizens are well positioned to access and consume culture globally, and are bound to reflect on the limitations of the country’s museum offerings that may need to more accurately and innovatively reflect their identity, culture and place on the global stage.

⁸ "More people in India are travelling abroad, particularly to the US." Reuters, Reuters, 23 June 2023, <https://www.reuters.com/world/india/more-people-india-are-traveling-abroad-particularly-us-2023-06-23/>.

⁹ "Indians are travelling abroad more than ever. Check where we prefer to go, where not." LiveMint, LiveMint, Day Month Year, URL.

2. Methodology

2.1. Study Design

A cultural activity can trigger changes in specific social indicators such as education, pride for one's culture or identity, social inclusion and cohesion. 'Social impact is generated when the society directly and positively benefits from such activity'¹⁰. On the other hand, 'cultural impact is generated when groups of artists and the rest of the population respond to cultural activity in a manner that directly impacts the way they think, work and engage with their culture'.¹¹

Measuring socio-cultural impact of arts organisations such as Museums involves identifying specific measurement indicators suited to that genre (visual arts) and the sector (culture), and evaluation of both quantitative and qualitative data from rigorous field work. Furthermore, an assessment of the organisation's health, infrastructure, efficiency and long-term viability are equally critical indicators for evaluation in order to address the future needs of the organisation. This study is designed to include assessment of all the above indicators while accounting for specific socio-cultural values relevant to the Museum and its stakeholders—including audiences, donors, as well as the education and cultural ecosystems.

Social Impact

Impact generated when the society directly and positively benefits from any activity, on specific social indicators: education, pride for one's culture or identity, accessibility, etc.

Cultural Impact

Impact generated when artists, creative professionals and the population respond to cultural activity in a manner that directly impacts the way they think, work and engage with their culture. Indicators include: widening of opportunities to create art, innovation, creative expression, cultural infrastructure etc.

¹⁰ Rashmi Dhanwani, Dipti Rao and Poorvaja Sivaraman, 'Serendipity Arts Festival 2018, Impact Study', (Mumbai: Art X Company, 2018)

¹¹ Rashmi Dhanwani, Dipti Rao and Poorvaja Sivaraman, 'Serendipity Arts Festival 2018, Impact Study', (Mumbai: Art X Company, 2018)

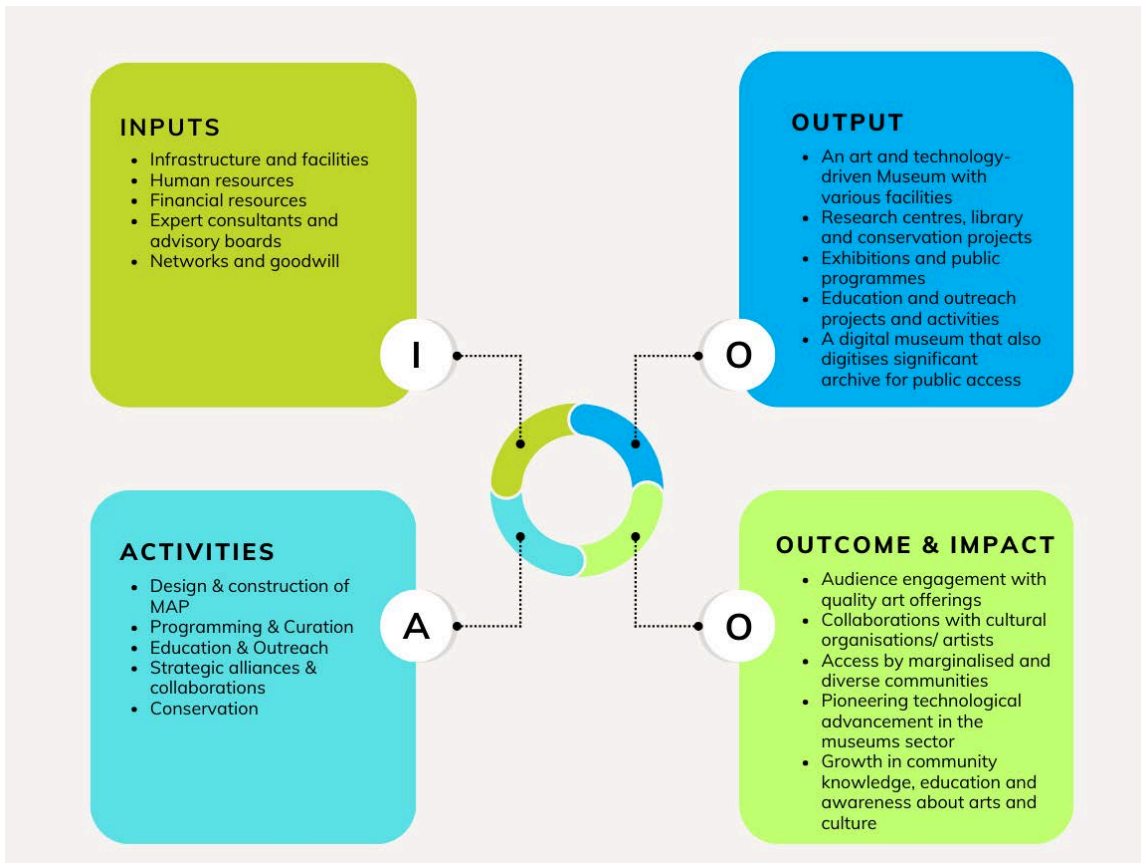


Fig 3. Indicators evaluated for assessment

2.2. Research Approach and Methodology

A mixed-methods approach has been taken for this study, comprising a review of secondary data, focus group discussions, workshops with internal teams, and in-depth interviews. The research was divided into three phases: preparation and desk research; fieldwork (comprising one-on-one interviews, focus group discussions, and participant observation); and finally, analysis and writing-up.

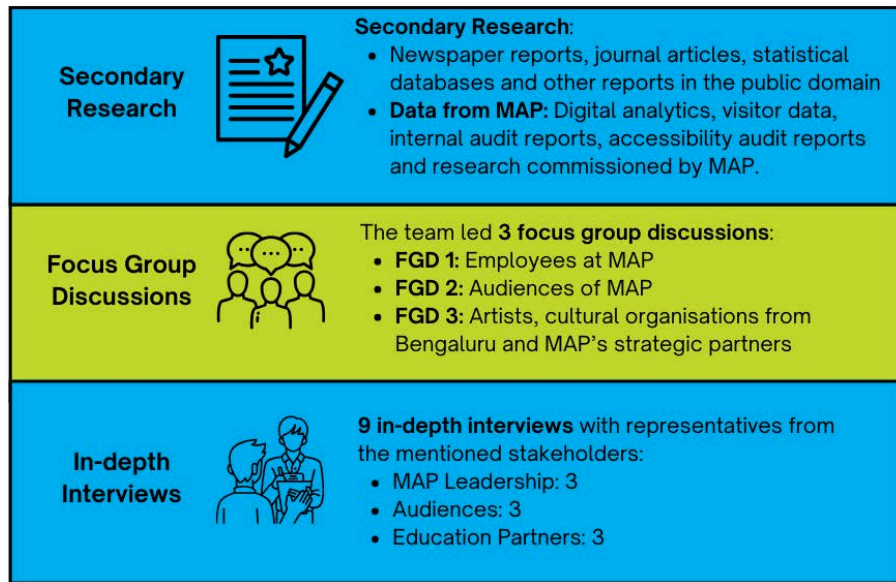


Fig 4. Research Methods

i. Desk research

Secondary research has been informed by insights from newspaper reports, journal articles, related social impact studies, publicly available documents and statistical databases. Information specific to MAP was gathered from internal organisational information and marketing information within the public domain, interviews with the project teams, annual reports, programming schedules, media coverage reports, Google analytics, audience footfall data, audience feedback garnered for previous events and projects and related social media platforms.

ii. Primary Research

Based on the secondary research, four stakeholder groups were identified to gain multi-perspective insights. The research team collected data on-ground at MAP between January 15-25, 2024 using a mix of qualitative and quantitative tools and methodologies. These included participant observation, in-depth interviews and focus group discussions.

iii Representation of Respondents

The research involved 30 participants across interviews and focus group discussions. Purposive sampling methods were used to select participants to ensure a balance of responses across age, gender and type of participant. Participants were drawn from a diverse pool of stakeholders including the MAP Team, audiences, local artists and cultural organisations, education partners, community partners and related collaborators.

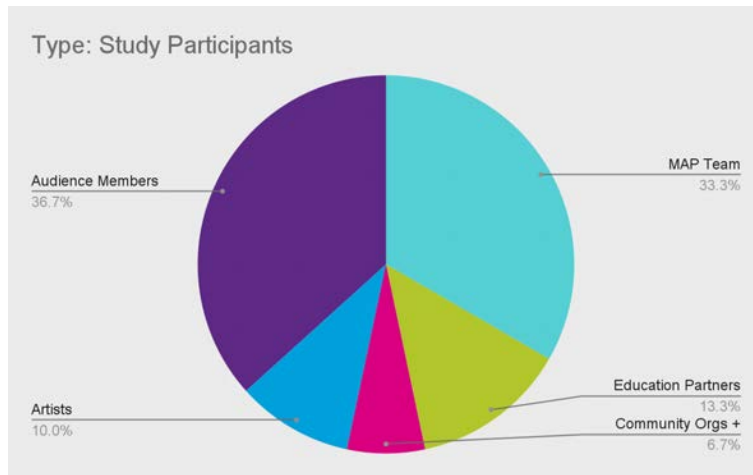


Fig 5: Study participants by type of stakeholder

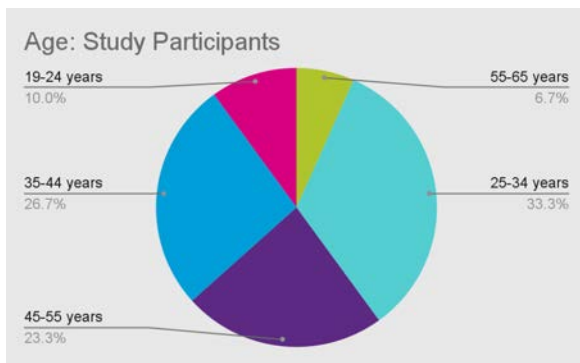


Fig 6: Age of study participants by age

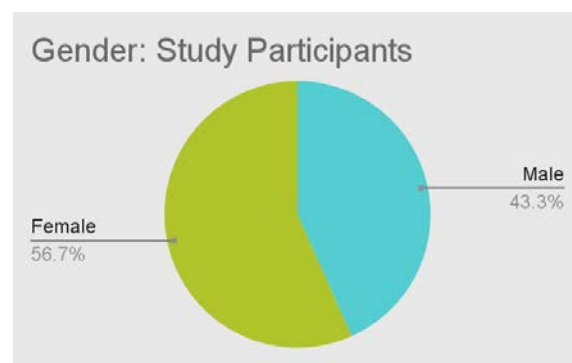


Fig 7: Gender of study participants

2.3. Evaluation Questions

- 2.3.1. Review and analyse MAP's stated objectives, evaluate achievement and identify deviations.
- 2.3.2. Evaluate the functionality of the museum's infrastructure, unique design considerations. Identify areas of improvement in resource development, management and infrastructure management.
- 2.3.3. Socio-cultural impact: Evaluate how the museum has contributed to cultural awareness and appreciation.
- 2.3.4. Reach: Examine footfall data considering accessibility and inclusion principles. Assess the effectiveness of outreach programmes to diverse communities.

- 2.3.5. Diversity & Inclusion: Evaluate inclusivity in terms of both visitors and technology used. Assess the museum's commitment to diversity and inclusion principles.
- 2.3.6. Education and Outreach: Evaluate participation rates in educational programmes. Assess the impact of educational initiatives on the community.
- 2.3.7. Promotion & Preservation: Analyse how the museum promotes and preserves arts and culture through education and programming. Assess the impact on local artists and cultural heritage.
- 2.3.8. Long-term viability: Identify support mechanisms are in place to ensure the long-term viability of the museum, along with their effectiveness in addressing current and future challenges.

2.4. Sampling

Data Collection Tool	Stakeholders	Sample	Sampling Method
Focus Group Discussions	Museum and Arts Audiences (group of 7)	1	Purposive
	MAP Team (Group of 7)	1	
	Artists and Community Groups from Bengaluru and Karnataka (Group of 6)	1	
Interviews	Audience Members	3	
	Educators	3	
Participant Observation	Public event	1	Observational studies of community events
Key Informant Interviews	Museum Leadership	3	Purposive
Secondary Research	Official museum documentation. i.e. board & audit and annual reports, trust deed	4	Systematic sampling of relevant reports and documents
	Organisational Chart	1	
	Accessibility Audit report	1	
	Research reports authored by MAP	2	
	Audience Attendance: Visitor data, education and outreach attendance data	4	
	Audience feedback and evaluation	1	
	Programmes: List of programmes across public activations, exhibitions, collaborations and education activities	11 months	
	Media coverage and analysis reports	11 months	
	Digital engagement and reach	11 months	

2.5. Research Ethics

Informed consent of research participants is an essential component of ethical research. Measures were adopted to ensure that the research participants fully understood: 1) objectives of the project; 2) the scope of research; 3) the expected output; 4) what they hope to gain out of the process. In order to achieve the above:

1. An Information Sheet was given in advance to all participants and respondents.
2. All participants taking part in an interview or FGD (or other activity which is not questionnaire based) were asked to sign a consent form and be assured of anonymity.
3. Interviewees and focus group participants were given a choice to reveal their name and identity. However, revealing the age and profession were made mandatory.
4. All participants completing a questionnaire were informed on the Information Sheet that returning the completed questionnaire implies consent to participate.
5. All respondents were told that they can withdraw at any time, ask for their interview tape to be destroyed and/or their data removed from the project until it is no longer practical to do so (e.g. when the report is written and submitted).

2.6. Limitations to the Evaluation

There are several limitations to the evaluation considering the nature of the project, context and the time at which it is being analysed.

- 2.6.1. Limited time since operations started: MAP is a young museum and it has been a year since the physical museum has been in operation. Given this context, assessing 'impact' is best understood as a journey as opposed to achievement of goals.
- 2.6.2. Secondary research: Since a lot of the data is drawn from the Museum's reports, there is a risk of potential bias in self-reported financial and sustainability data and success stories. Reporting also relies on the accuracy and completeness of performance reports and project documentation. We have cross verified and validated these findings in the fieldwork as much as possible through online research, as well as benchmarking with other similar initiatives in India.
- 2.6.3. The study currently relies on self-reported maintenance records, and some effort has been made to triangulate this data with primary research.
- 2.6.4. As with any study reliant on qualitative research, we acknowledge the potential bias in interview responses, and social desirability bias in participant responses in focus group discussions.

3. Impact Assessment Findings

3.1. The Museum: In India and the World

Museums have always played a significant role in preserving and promoting cultural heritage. Historically, Indian museums have primarily functioned as places where various historical artefacts, artworks, archaeological discoveries, and cultural riches are stored, providing valuable glimpses into the wide array of cultural, artistic, and historical traditions prevalent in India.¹² Museums also play a crucial educational role, in their function as centres for learning and cultural exchange. Most museums in India contribute to public education, research, and cultural awareness, catering to diverse audiences ranging from scholars to tourists. However, beyond dissemination of knowledge, museums play another significant role: promoting cultural diversity and inclusivity by presenting exhibitions that reflect the plurality of Indian society. In contemporary times, museums transcend their traditional role as mere custodians of India's cultural heritage. Instead, they actively engage in curating groundbreaking exhibitions, challenging established narratives, and offering innovative perspectives on Indian culture. These institutions strive to present fresh and contemporary interpretations, enriching our understanding of India's rich cultural tapestry.

Indian museums see a wider demographic in its visitors, who generally have positive attitudes towards museums as educational and cultural institutions, and appreciate museums both as a space for entertainment and education.¹³ However, as Gupta & Verma, 2019, note in their study that investigates the public perception of Indian museums, "While there is overall satisfaction with museum experiences, visitors express a desire for more interactive and engaging exhibits, as well as improved amenities and facilities."¹⁴ This thought is also seeded in the mission of MAP:

'The Museum's mission is to democratise art, making it an enjoyable and relevant experience for everyone. MAP strives to change the general perception of museums in the country and show that they are in fact engaging spaces — of ideas, storytelling, dialogue, and cultural exchange, that will help build a museum-going culture.'

The museum leadership recognises that while culture is a way of life in India and arts are widely practised, its citizens don't always see, engage with and appreciate culture in a formalised setting such as an exhibition, museum or adequate academic enquiry. This is a challenge that

¹² Pathak, R. S. (2015). "Museums and Indian Cultural Heritage: A Study of Indian Museums." *International Journal of Research in Humanities, Arts and Literature*, 3(6), 61-68.

¹³ Bose, M. (2018). Museums in India: Visitor Experience and Perceptions. *Journal of Heritage Tourism*, 13(3), 279-292.

¹⁴ Gupta, S., & Verma, A. (2019). Public Perception towards Museums: A Case Study of Indian Museums. *International Journal of Scientific Research in Science, Engineering and Technology*, 5(2), 116-120.

MAP sees as a critical part of its function i.e. to change the general perception of museums in the country and show that they are in fact engaging spaces — of ideas, storytelling, dialogue, and cultural exchange, which will help build a museum-going culture.

“People recognise and access their culture and aesthetics in the drape of the sari, rituals at a temple, in everyday life. So why is it that they don’t seek to understand this culture in a museum-setting? What role can museums play, then, in the way that people experience and deeply engage with their art and culture? How do we use art to stimulate creative Inquiry and communication? As a country, we have many hierarchical and social structures in place which lead to social and economic inequalities. So within that, how do we create a space that is inclusive and accessible?”

– KAMINI SAWHNEY, DIRECTOR,
MUSEUM OF ART & PHOTOGRAPHY

Museums, with their diverse collections and outreach programmes, are crucial in engaging with the multifaceted communities of global cities. MAP positions itself as an institution that’s a hive of activity cutting through an active programme mix of talks and presentations, exhibition walkthroughs, interactive and educational workshops, art film screenings, and more. The museum is the one of its kind in the country to first launch as a digital museum, in response to the pandemic of 2020, and then open the doors to its physical space in 2023. In doing so, in an atypical growth journey, MAP built a national and global presence digitally even before its physical inception, and is now establishing itself in its home city of Bengaluru.

MAP is located on Bengaluru’s main axis and in what is growing into a museum district. It joins the government art museum and technological museum, where the three institutions sit facing each other, with a radius of just 100m between the three entrances. It stands as a counterpoint to the other two, where it celebrates, supports, and promotes contemporary art. In sum, MAP is poised at the interaction of two worlds – the idea of Indian subcontinent as enshrined in the historical narratives presented in museums across India, and a more contemporary reading of that India replete with alternative histories, perspectives and reflections of an evolving nation.

3.2. Effectiveness and Efficiency: Activate, Promote and Engage

The activities and functions of a museum hinge on the development, availability, and presence of functional infrastructure. Museum infrastructure plays an essential role in facilitating curiosity, exploration, and learning among its visitors. Museums are vital in enriching visitor experiences by

offering a range of spaces that cater to diverse learning preferences.

Museums of all types require adequate infrastructure, including exhibition spaces, auditoria, workshop spaces, learning centres, digital interactive displays, conservation facilities, lighting, and dining facilities, to keep up with the evolving trends in museum practices and technology.



9. Participants attending *Make at MAP*, a workshop at MAP. Image credit: MAP

Prior to the establishment of MAP, the founder-trustee and prominent collector Abhishek Poddar responded to a state government scheme to develop the city's museums through private-public partnerships. In 2015, Poddar through his Tasveer Foundation signed a 10-year MOU with Venkatappa Art Gallery, a 1960s modern and contemporary museum founded on the collections of Karnataka's famed artist K. Venkatappa.¹⁵ However, the project didn't materialise, as city artists protested against the idea.¹⁶ An unfettered Poddar pivoted and made the decision to set up a privately funded museum of his own, which is modern and relevant for the citizens of Bengaluru and for India.

“I only started thinking bigger once that (Venkatappa Art Gallery) was not possible. I could have never done what I did with MAP in that space (at Venkatappa).”

- ABHISHEK PODDAR, FOUNDER-
TRUSTEE, ART & PHOTOGRAPHY
FOUNDATION

Speaking further to this idea, the challenge was to build a new space that democratises art, that uses digital as a key component to enhance visitor experience, and one that provides opportunities for visitors to acquire

¹⁵ Shreya Pillai. "Managing Cultural Practices: The case of Venkatappa Art Gallery." Ramaiah Vidyanikethan Collegiate Association, September 2023, <https://rvca.edu.in/wp-content/uploads/2023/09/17-Shreya-Pillai.pdf>.

¹⁶ Deccan Herald. "Artists Welcome Renovation of Venkatappa Art Gallery." Deccan Herald, Deccan Herald, 7 Nov. 2019, <https://www.deccanherald.com/india/karnataka/bengaluru/artists-welcome-renovation-of-venkatappa-art-gallery-2861437>.

knowledge, be more curious, and engage in exploration. Overall, it serves as a hub of cultural exchange and learning.



10. Visitors attending the Inclusions Conference at Mazumdar-Shaw Auditorium, MAP. Image credit: MAP

3.2.1.A robust programme of events and activities

Since it launched its physical space in February 2023, MAP has produced a diverse programme with multiple formats, with a focus on visual art. Events are driven by the curatorial and education and outreach teams and together target school children, college students, working professionals and retirees. They also focus on different community groups such as persons with disabilities, contemporary artists, mental health professionals to name three. The institution's programme is funnelled through programmatic visions like the series 'Journeys Through Art' which takes an educational approach or funded projects like 'Mindscapes' which explores mental health across different groups of society. These in-person events are complemented by a now-sizeable inventory of digital content that digs deep into art theory, art history, art appreciation, and more.

From February to December 2023, MAP has curated and collaborated on [230 events and educational activities](#) both within MAP as well as off-venue (in spaces outside of MAP such as other arts organisations, colleges, schools and other public spaces), [averaging 21 events each month](#). In addition to this are approximately 6 exhibitions curated and hosted this year – *VISIBLE/INVISIBLE: Representation of Women in Art through the MAP Collection, LN Tallur: Chirag-e-Ai, Jyoti Bhatt: Time & Time Again, Book of Gold: The Kanchana Chitra Ramayana*

of Banaras, Mindscapes and What The Camera Didn't See.

3.2.2. Promotion and preservation of art and culture

MAP's collection includes more than 60,000 works, covering the full range of South Asian visual culture, dating from the 10th-century to contemporary times: pre-modern art; modern and contemporary art; living traditions; textiles, craft and design; popular culture graphics and posters; and photography. This collection continues to expand through gifts and significant donations.

MAP conservation team has [preserved 1440 artworks in the last 5 years](#) from the support of the Tata Trusts grant. In addition to this, and as a part of the grant, MAP has hosted three conservation workshops for conservators from across India – including two on paper conservation and one on photography conservation.



11. Visitors observing artworks at MAP's Conservation Centre. Image credit: MAP

3.2.3. Collaborations with local community groups

Collaborations with local community groups take place both on a single event level as well as deeper programmes. Between Feb-Dec 2023, MAP has seen [139 artist and organisation engagements and collaborations from across India](#). Collaborators cut across genres: visual artists, film makers, textile designers, performing artists, academics, heritage institutions, industry bodies, and more.

Collaborations at MAP encompass not only programmes developed in conjunction with

another organisation, but also subject matter experts who have been invited to visit the museum and share their work through a performance, presentation, talk, or a workshop. These are considered separate from the programmes that MAP runs themselves where the staff from the curatorial or education departments lead the event.

In addition, MAP has several national and international collaborations with arts organisations and corporates across India and globally. Some examples:

- Bangalore International Centre – hosted a majority of MAP’s events before the physical museum opened in February 2023.
- Mphasis F1 Foundation – MAP built the entire inclusion and accessibility programme in collaboration with Mphasis Foundation’s support and guidance.
- Museums Without Borders – Linking collections globally, Museums Without Borders is a unique digital collaboration between MAP and institutions in India and across the world. Collaborations include CSMVS Mumbai, Maharaja Sawai Man Singh II Museum, Peabody Essex Museum, Philadelphia Museum of Art, Kasturbhai Lalbhai Museum, Asian Art Museum of San Francisco, Victoria Memorial Hall, CSMVS, Rijksmuseum, the Cotsen Textile Traces Study Collection at the George Washington University Museum, and Textile Museum among others.
- Microsoft – MAP built INTERWOVEN as an AI product with the company’s tech department. It’s a virtual platform that celebrates the interconnectedness of art from around the world. The project brings MAP’s extensive collection of textiles in conversation with objects from partner museums that share similar iconographies, allowing viewers to discover the journey of patterns, motifs and materials across history.

3.2.4. Enhancing Learning and Engagement

Museum aesthetics, structure, and design also play a pivotal role in enhancing visitor experiences and facilitating learning.

The museum space provides a more immersive environment that allows visitors to engage with exhibits and immerse themselves in the learning process. The design of the museum – from the building, to the signage to the content of the exhibitions – serves to engage visitors.

“The building is modern, simple, neat, tidy and all that. And I felt... a sense of peace... I wanted to just sit and absorb. I feel like I want to go further in.”

- MUSEUM VISITOR AT MAP

“It's inviting and it's modern and contemporary. The signage is clear, the written text of the exhibitions... So the introduction to, say, *Ramcharitra Manas* (*Book of Gold* exhibition at MAP) has been written out in a simple way, such that it's not diminishing the value of the exhibit at all. But at the same time, it is so relatable. I feel places like this also give you a breather, the mindspace to just go beyond just consuming content one way. And I think it also sort of makes you want to spend more time, not just five seconds or 10 seconds on consuming a certain piece of content.”

- AUDIENCE MEMBER AT MAP

This testimonial is further bolstered by observations from MAP's team on the amount of time a visitor spends at the museum, [which can be up to 90 minutes to half a day per visit](#).



12. Participants attending Printmaking workshop with artist Jayasimha at MAP: Image credit: MAP

The museum management also recognised the evolving nature of museums beyond just providing exhibition spaces and has accommodated different interactive learning environments to suit different visitor preferences. The museum offers a variety of learning spaces, including interactive exhibit areas, hands-on activity zones and multimedia galleries. The presence of a diverse range of learning spaces and infrastructure allows visitors to

engage with exhibits in multiple ways, thereby enhancing the quality of their museum experience. The digital experience centre and the HDFC Learning Centre, provide opportunities to engage with the museum through workshop formats and interactive technology.

Furthermore, MAP is on the Bloomberg Connects App which offers inclusive guides for exhibitions in audio and written text which are suitable for everyone, including visitors with vision impairment. The App is screen-reader friendly and features videos with Indian Sign Language interpretation and subtitles, and is available in over 40 languages, including 6 South Asian languages: Hindi, Kannada, Bengali, Tamil, Urdu and Nepali. Additionally, aligned to its mission of accessibility has led the museum to allow free access on Tuesdays – [entry to the museum is free on Tuesday afternoons from 2.00pm.](#)

In addition to the provision of exhibits, archives, and interactive displays, the museum also provides an array of services for digital curation, research support, multimedia reference, as well as visitor-oriented activities, exhibitions, and educational workshops.

3.3. Socio-Cultural Impact

On a macro scale, museums have the potential to become chief repositories of knowledge on history, art, and identity as well as challenge existing singular historical majoritarian narratives. Often documenting living traditions and providing contemporary views of past events, museum exhibitions and curated activities enable historians, researchers, artists, academics and students to seek and challenge their existing knowledge frameworks, while creating reflexivity around cultures they are consuming and shaping. Interactions with the MAP leadership gave insight to the institution's mission toward creating and curating eclectic programmes and exhibitions challenging dominant and majoritarian views, while simultaneously making the Museum accessible to everyone.

“Take the example of *VISIBLE/INVISIBLE: Representation of Women in Art through the MAP Collection*, showcasing artworks that explore the representation of women in Indian art history. It looks at 50% of our population, who is very often marginalised in Indian art as most art is created by men and from the male gaze. So we use the tools we have – narrative, curation, collections – to look at the paradox of how visible women are in art but how invisible they are in the public domain.”

- KAMINI SAWHNEY, DIRECTOR,
MUSEUM OF ART & PHOTOGRAPHY



13. Sasken Multimedia Gallery, First Floor, MAP. Image credit: MAP

In that sense a Museum plays a crucial role as a semi-public institution operating between the worlds of knowledge consumption at a school/ college level, and cultural consumption as entertainment via mass media. At the core of its vision, MAP aims to provide easy accessibility to all visitors, by encouraging repeated visits through its vibrant programmes of exhibitions, projects and events, but also reducing barriers to access.

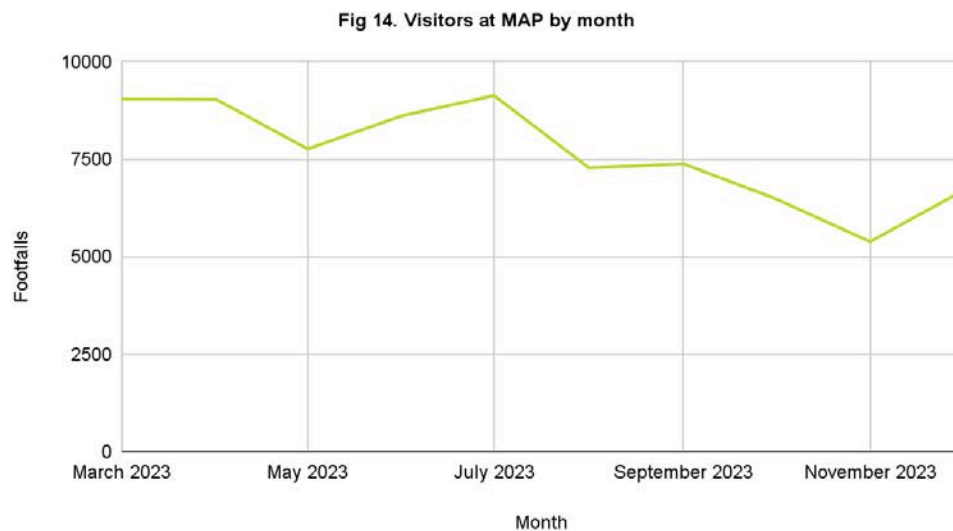
3.4. Reach and Access

3.4.1. Reach:

In cognisance of the crucial role that museums play in accessing multiple narratives of history and art, MAP had access and reach as a strategic goal. To that aim, MAP has a well-defined set of target groups and activities and programmes designed to attract and engage these target groups. MAP commissioned ReReeti Foundation to conduct an *Audience Research Project Report* to better understand Indian audience drivers and barriers through exploring their preferences and behavioural patterns, and their engagement with cultural spaces. Insights from this report have been used to design specific offerings to specific groups, including young audiences, homemakers, creative professionals, senior citizens etc.

3.4.2. Footfall:

From the time MAP opened its doors to the public in February 2023, it has seen **85,612 visitors access its facilities, programmes, events and workshops**. Perceptibly, the highest number of visitors came during the opening of the Museum, but the numbers have remained consistent over the next few months with a little dip during the religious festival months of October & November (Dasara and Diwali).



MAP sees most footfalls during the weekends, which account for almost 60% of the total footfall count. However, the third highest count is on Tuesdays, which are free entry days at MAP (from 2pm to 6pm). This supports the theory that free entry at Museums encourages wider access.

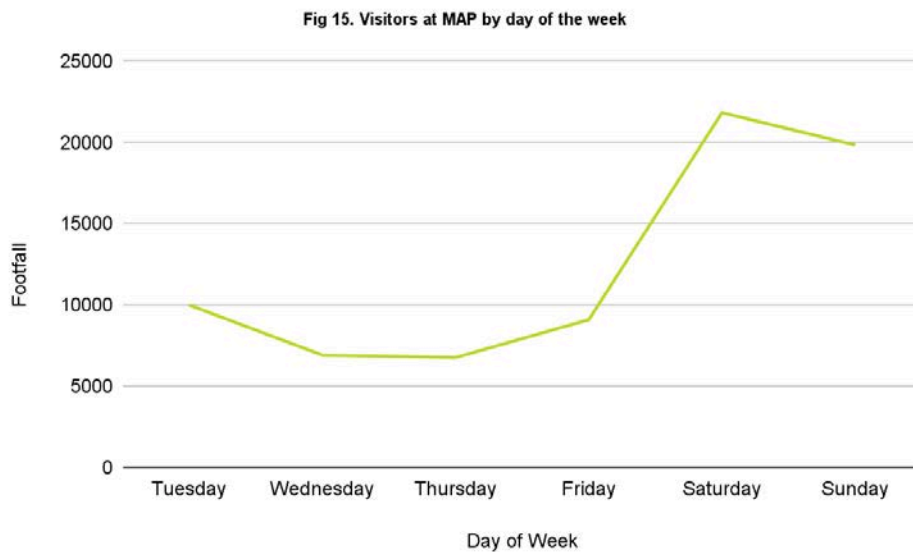


Fig 15. Visitors at MAP by day of the week

While it's still very early days MAP's physical footfalls were benchmarked against similar organisations in India. Another young, private museum in Bengaluru, the Indian Music Experience (IME), saw 1 lakh visitors in between its opening in its first 3 years from 2019-2023 (discounting the years between early 2020-2022 where the most museums in India were not open due to the pandemic-related health directives in the State).¹⁷ In comparison, the 100-year Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) Museum in Mumbai welcomes around 10 lakh (1 million) and the 118-year-old Victoria Memorial in Kolkata sees around 20 lakh (2 million) visitors annually.^{18 19}

3.4.3. Digital access:

Along with physical interventions the museum has made significant investments in digital technology to create varied access points to audiences from across India and the world. This includes a robust, well-updated web platform; content generation and engagement on social media; digital offerings in art education and events; enhancing visitor experience tech projects such as AR filters and interactive displays among others.

¹⁷ "About Us." Indian Music Experience, <https://indianmusicexperience.org/about-us/>

¹⁸ "Celebrating 100 Years of CSMVS." Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, <https://csmvs.in/csmvs100>

¹⁹ "About Victoria Memorial Hall." Victoria Memorial Hall, <https://victoriameorial-cal.org/about/index/en>.

3.4.4. Website reach:

From February-December 2023, MAP has seen over 2.61 lakh visitors to its website, with a large majority being new visitors.*²⁰

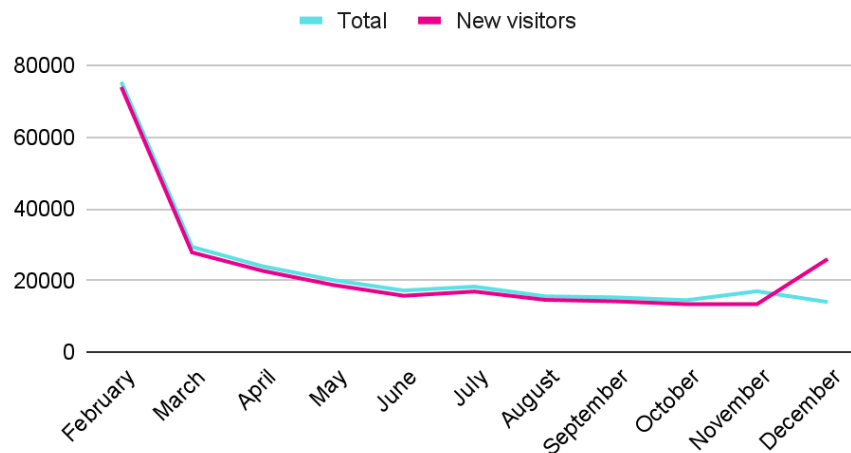


Fig 16. Website visitors across 2023

February saw a huge number of website users owing to the quantum of PR, advertisements, and marketing activities around the launch of the physical building. The total number dropped in March and stayed consistent through the year, with an average of 18,000 users between March and December 2023. Notably, we do not have accurate data for December which should have seen a spike during the *Art is Life* festival.²¹

The initial couple of months saw hectic digital access of the website led by ad campaigns. After 2 months of ads (Feb, Mar 2023), the highest number of website users started coming from direct views of the website, meaning people were actively searching for the MAP website. The total number of visitors to the site dropped, but the number of direct hits (including from the newsletter) rose to take over visits via ads. This

²⁰ Note: As per the website user data submitted by MAP via its integrated Google Analytics platform, the number of new users (26,000) is higher than total users (13,000) for the months of December 2023 and January 2024. Requests to correct this discrepancy and provide accurate data on records of these months have not yet been responded to by the Google Analytics team, as reported by MAP. MAP also had its annual festival, Art is Life, take place in December 2023, leading us to believe that the website visitor count would be similar to the previous months if not significantly higher. Hence we suggest looking at these figures bearing this caveat in mind.

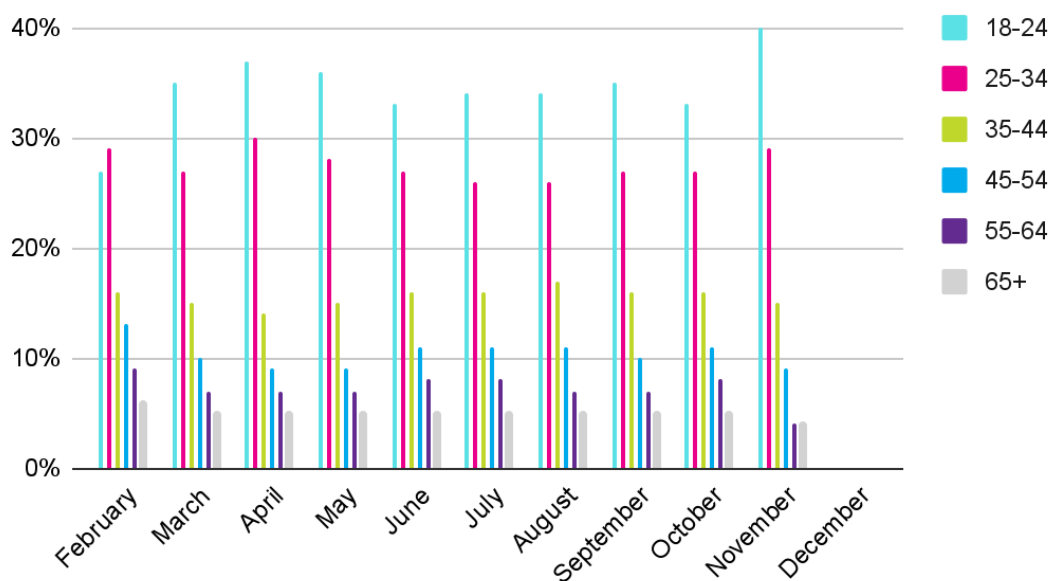
²¹ See the previous note. Art is Life is MAP's annual festival that celebrates the "interconnectedness of the arts and their significance in our everyday life through stories, performances, artworks and experts. It is held every December. Source: <https://map-india.org/art-is-life-soundframes/> and <https://www.festivalsfromindia.com/festival/art-is-life/>

can be attributed to a shift in outreach from ads to programme content, and also perhaps to refocusing of budgets away from ads to other marketing methods.

Visits to the website directed from social media consistently constitute the smallest segment, perhaps suggesting that the user experiences and motivations for website and social media visits do not overlap. This may point to people 'stumbling upon' social media posts vs. actively searching the website for information.

Young people (18 - 34) are consistently the largest segment to visit the website. Across the year, the percentage of visitors in each demographic group remains consistent.

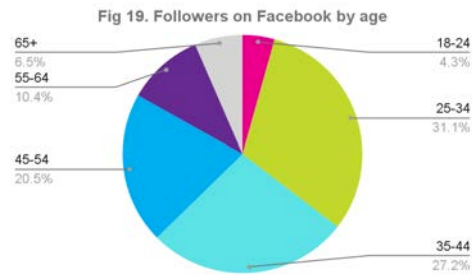
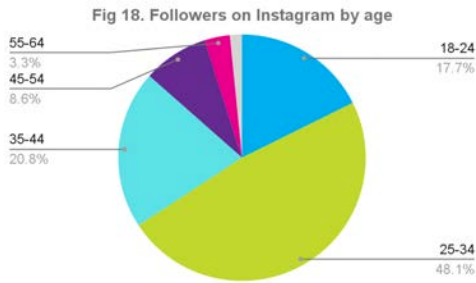
Fig 17. Website visitors by age



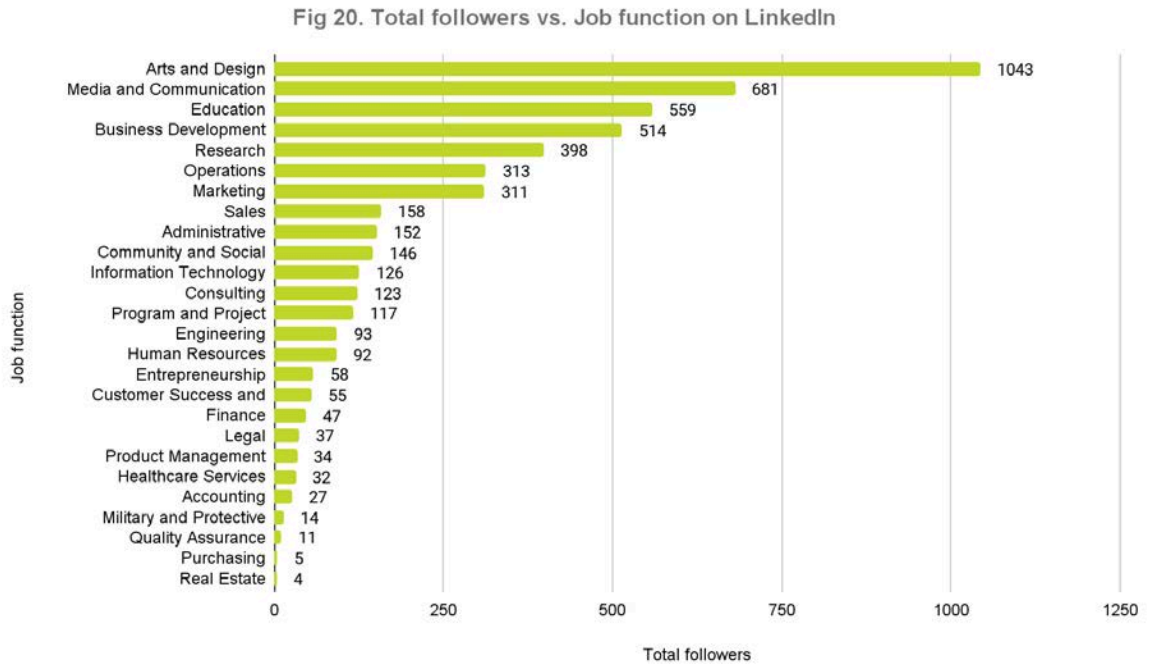
3.4.5. Social media reach: On social media, MAP has a significant following across its 3 main social channels including [Instagram](#), [Facebook](#) and [LinkedIn](#) with 50100, 5100 and 8000 followers respectively.²²

In terms of access, the age groups of 25-34 and 35-44 years comprise the largest audience groups on Instagram and Facebook.

²² As on 14 March 2024



Individuals from the Arts & Design sector consistently feature in the top 10-15% of LinkedIn visitors to MAP's page, indicating that the organisation is putting out content that consistently draws individuals of those interests.



MAP's social media channels consistently stand out when compared to similar arts organisations in the field. For instance, the National Gallery for Modern Art established in Delhi in 1954 currently has the largest digital following with 125,100 followers. The Delhi-based the Kiran Nadar Museum of Art (KNMA), established at the initiative of the avid art collector Kiran Nadar, is the first private museum of art exhibiting Modern and contemporary works from India and has been open to the public since January 2010,

with a sizeable Instagram presence of 84,000 followers. In comparison, MAP opened as a digital museum in 2020 and has swiftly established its presence on the platform with approximately 50,000 followers²³ and follower count trend that continues upwards. This success can be attributed to the team's fresh energy, and their ability to create relevant content and well-designed marketing material, which evidently resonates with their Instagram community.

Instagram's business metrics indicate that MAP has higher than typical content interactions, engagement and follower growth than comparable categories.

Account	Followers (lifetime) ↓	Instagram follower... ↑↓	Published content
 ngma_delhi National Gallery of Modern Art	125.1K	↓ 1.4K	11
 knmaindia Kiran Nadar Museum of Art	82K	↑ 907	131
 mapbangalore Museum of Art & Photography	44.8K	↑ 3.0K	128
 csmvsmumbai CSMVS	26.3K	↑ 233	53
 indianmusicexperience Indian Music Experience Museum	10K	↑ 186	37

Fig 21. Competitor benchmarking on Instagram

²³ As on 14 March 2024

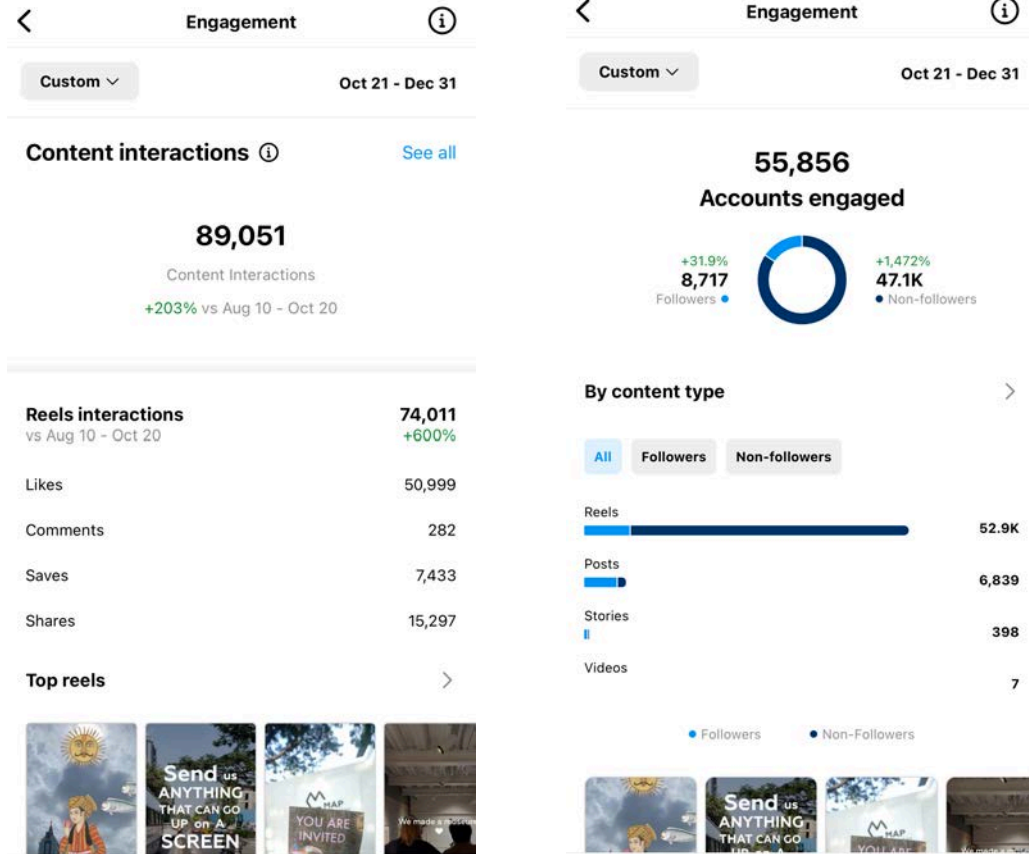


Fig 22. Content interactions and accounts engaged on Instagram

3.5. Education and Outreach

Education and outreach is embedded into the vision of MAP – MAP aims to enhance art appreciation by providing education programmes for both young people and adults across all ranges of affordability. With a seven-member education and outreach team, for the public programming calendar MAP curates an average of 16 events per month totalling 178 events from Feb-Dec 2023. Of these the highest are public events for a general interest group, followed by educational events.

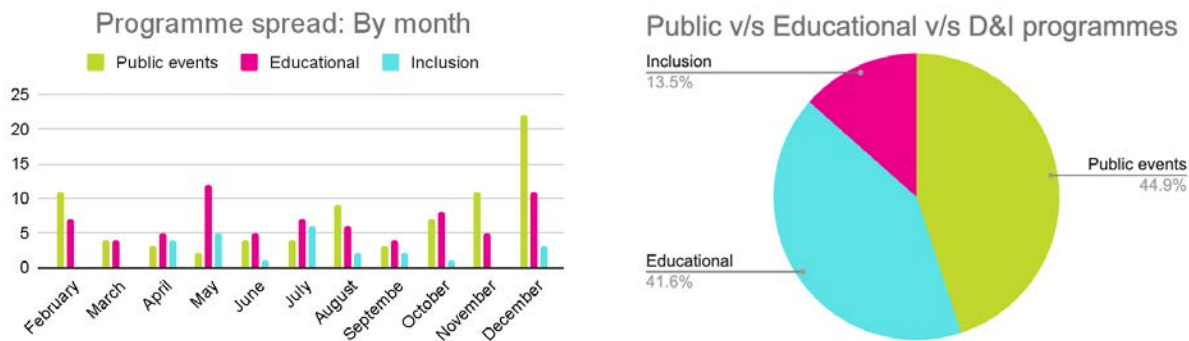


Fig 23. Programme breakdown by month and programme category

The above events form the bulk of public programming. In addition, the education department organised 52 events between Feb-Dec 2023. Many of these were in-person activities for different categories of school groups—aided schools, state schools, unaided schools and schools for children with disabilities—ensuring inclusion across economic strata, age and access requirements.

Largely, MAP organises two kinds of events for children: Journeys Through Art, and general education activities for school groups who visit MAP. General education programmes aimed at schools visiting MAP as part of their excursions, are designed for students from Grades 1-12 aged between 7 to 18 years, and vary by offering. In 2023, MAP conducted:

- 5 sessions for students from Grades 2-6 (7-12 years)
- 21 sessions for students from Grades 7-12 (13-18 years), and
- 7 sessions for mixed age groups

The second programme, *Journeys Through Art (JTA)*, aims to provide students with not just a broad understanding and appreciation of Indian visual art, spanning different time periods, but also to equip them with skills that find application beyond the art world namely observation, communication, interpretation, imagination, and learning to learn. These workshops may be targeted to the same group of students, encouraging repeat visits to build and evaluate deeper learnings. A majority of the students on the JTA programme are in Grade 9 i.e. 14 - 15 years with the exception of two schools (Poorna Learning Centre and Shishumandir) in which the students on the JTA programme are from Grades 7 to Grade 9 (13-15 years). The MAP team gathers verbal feedback from students as a way of evaluating the impact of their programmes. A few quotes:



“ “

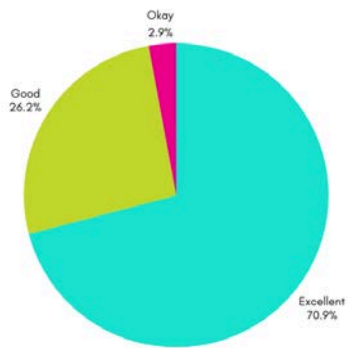
"I think I learned how to behave in a different environment, and developed my communication and collaboration skills in the workshop."

"The meaning of art... I always thought of it as 'painting', but when I went to the museum the thought changed to 'everything can be art.'"

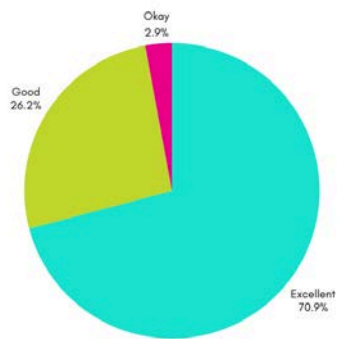
"I learned how to examine the elements and crafts that went into making the artwork, and decoding the message that the artist might be expressing."

- STUDENT FEEDBACK - SCHOOLS@MAP VIRTUAL WORKSHOPS 2020 - 2021

” ”



How would you rate the workshop?



How would you rate the workshop?

Fig 24. Student survey responses by 141 students who attended *Who Are We (Schools@MAP Virtual Workshops)* education sessions through 2020 - 2021

Although MAP had engaged with schools during the pandemic in the online format, most educators interviewed felt that the in-person interactions were far more valuable for them being highly interactive, fostering questioning and personal connections to art beyond form.

“Students found the physical environment immersive and discussions lively as compared to digital workshops. I saw students more engaged, asking questions and sharing experiences in person at MAP compared to online. On the content, MAP introduced lesser-known Indian women artists and perspectives absent from other institutions. I found that the guides were experts who effectively explained historical techniques, encouraging students to explore diverse representations and periods firsthand.”

- SCHOOL TEACHER, AT ONE OF THE SCHOOLS INVITED BY MAP

“Bringing in multiple perspectives of expressing an idea and interpreting an artwork was very well achieved which was our key objective of this field trip. Time allocated for discussion about a particular piece of art was adequate and we believe our learners would carry a new and broader understanding about art.”

- ART EDUCATOR AT ONE OF THE SCHOOLS INVITED BY MAP

The education department also does pop-up events at college campuses across the city, to bring the museum to students and expose them to art and art education. At the museum, they also host fortnightly and monthly art making sessions in the learning centre that cover a range of art making techniques, which are led by local experts as well as by MAP staff.

MAP's education department creates their text, scripts and related, educational content in-house and produces the material with external vendors for videography and accessible interpretation. A large majority of their education work is presented through sponsor supported or collaborative projects like Our Shared Cultural heritage (OSCH), which was initiated through support by British Council²⁴. Similarly, MAP's digital content is thematic and series-based like Art Sparks (now on season 10 with 8 episodes per season) or Museums Without Borders (25 episodes created on a

²⁴ Our Shared Cultural Heritage - A youth-led programme exploring the shared cultures and histories of the UK and South Asia. www.oursharedculturalheritage.org/

collaborative basis with museums across the world), and the Director's Cut series also in collaboration with global museum directors. These constitute 3 of the digital series that MAP currently hosts. The content is created to be accessible to everyone from children in school to serious art scholars. MAP Academy, a non-profit online platform, consisting of an encyclopaedia, courses and stories, encourages knowledge building and engagement with the visual arts of the region. MAP Academy has an entire team dedicated to the research and development of learning material that explores South Asian art.

3.6. Seat at the Table: Diversity and Inclusion

3.6.1. Diversity

Diversity is defined slightly differently to each organisation, but the general consensus refers to a variety of differences of perspectives, backgrounds, and identities among people. At MAP, diversity in programming and programme approaches has so far taken the form of designing events and activities for different community groups and interests. For example, programming is curated and projects executed for persons with disabilities, young artists, children from disadvantaged backgrounds. Broadly, the groups that engaged with MAP's programmes covered a mix of school students, educators, college students, and a wide range of general attendees.

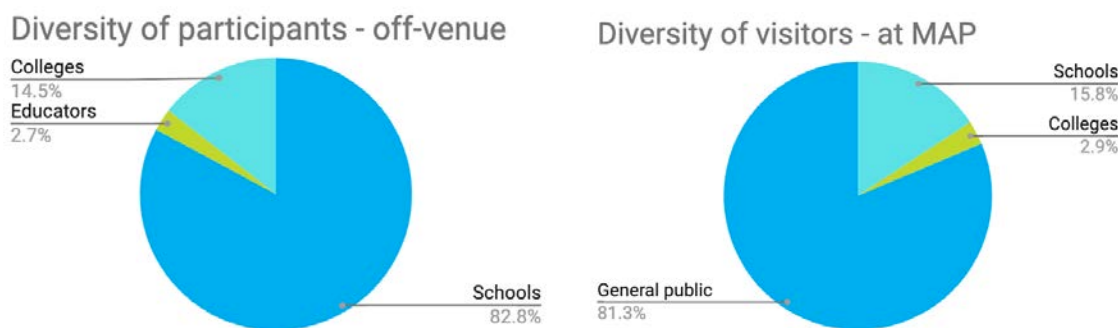


Fig 25. Diversity of participants

Through MAP's education and outreach activities, MAP has engaged roughly 10,000 diverse audiences, which roughly forms approximately 13% of MAP's total audiences.

Of particular interest here are students from marginalised or demographically disadvantaged backgrounds, who get few chances to visit museums.

Typically, the schools and parents of these children lack resources, in some cases the governments and the museums themselves step in to bridge the gap and create deeper access. For instance, since 2019 Bihar's Ministry of Education has pledged to provide

20,000 rupee (\$260) to every primary school in the state for museum visits, with the money going towards transport, entry tickets and lunches.²⁵ CSMVS museum in Mumbai is also now rolling out a similar scheme.

In a similar fashion, during the initial days, MAP had support to bring in aided schools by providing transportation costs and travel subsidies – an initiative appreciated by the said schools. Ekya BTM is a school that caters to girl students from economically weaker sections. The principal of the school reported that post pandemic, it's even more challenging for the school to raise funds or for the parents to pay for excursions such as school visits. So a visit to a museum like MAP meant valuable learning outside the classroom – that art broadens perspectives for children facing educational limitations.

“We were very happy to be invited to MAP. 50 of our girl students went. The programme benefited students—who lack exposure to art due to financial constraints—by sparking imaginations and new ways of thinking. One of my teachers reported that she sensed some awareness in the girls of women's evolving roles (referring to the Visible/ Invisible exhibition)”.

- SCHOOL PRINCIPAL, AT ONE OF THE SCHOOLS INVITED BY MAP

With regards to general attendees, various programmes are curated and targeted at different interest levels: from those who want to dip their feet into deeper art appreciation.

“The public programs can appeal to people who see art from a layman's perspective or someone who just wants to dip their toes in. Then to the other end, you may have talks that are more deep diving into art history or appreciation, lectures for our niche audience (of aesthetes or art students).”

- SHILPA VIJAYAKRISHNAN HEAD OF EDUCATION AND OUTREACH, MAP

²⁵ "Indian state gives primary schools money to encourage them to visit museums." The Art Newspaper, The Art Newspaper, 28 March 2022, <https://www.theartnewspaper.com/2022/03/28/indian-state-gives-primary-schools-money-to-encourage-them-to-visit-museums>.

The education team at MAP also works closely with the inclusion team, making existing programming more accessible and available to people. At the same time, there is constant reflexiveness in designing programmes that are looking to build awareness or sensitisation and or for communities that are looking to meet their own cultural needs, such as young people, Dalits, Gen Z, LGBTQ communities etc.

3.6.2. Inclusion



26. MAP's kiosk at Purple Fest, Goa. Image credit: MAP

Inclusion is a multi-faceted concept that encompasses various dimensions to ensure that individuals, regardless of their background, identity, or characteristics, feel valued, respected, and fully engaged in different settings. MAP has made tangible efforts in this respect across various dimensions of the museum's operations:



- *Team:* MAP has created specific roles for D&I managers as well as made attempts to become an equal opportunity employer. For example, the inclusion manager's role is always held by a person with a disability. In addition, MAP has made proactive moves to embody principles of inclusion at the workplace which include:
 - Separate team for inclusion awareness and integration into museum work
 - Dedicated inclusion manager who is himself a person with disability
 - Regular sensitisation training for staff
 - Commissioned research on PWD audiences
 - Designed unisex accessible toilets
 - Have allocated dedicated quiet room
- *Research:* The Museum has commissioned research on PWD audiences and visitors and released the report publicly for the use of other similar institutions. The report titled *Inclusion in Museums: Perspectives of People with Disabilities* aimed to understand the challenges that people with disabilities face while accessing museums and other arts and cultural spaces as well as the expectations that people with disabilities have from museums. A total of ninety-nine people including people with disabilities, parents and caregivers of people with disabilities, educators, and accessibility professionals were interviewed to learn about their perspectives on accessibility and inclusion.²⁶
- *Events:* Additionally, the inclusion team held a one-day conference titled *Inclusion in Cultural Organisations* in July 2023. The conference was free to attend, featured conversations on the status of inclusion in cultural organisations, the built environment, fostering a meaningful audience engagement, representation within the workforce, and the need for a strategic effort by funders to move towards a more inclusive art sector. The conference also featured an introductory session on Indian Sign Language (ISL) and was attended by 110 PWD participants, caregivers and workers in the sector.

All events (barring some performances and workshops) at MAP have ISL translators and MAP's team makes regular plans to both curate and invite participants from the PWD community. These include events on physical access, language diversity, mental health, events focused on dalit voices etc. Some examples:

²⁶ Inclusion in Museums: Perspectives of People with Disabilities by ReReeti Foundation. MAP, 2023, <https://map-india.org/wp-content/uploads/2023/07/Inclusion-in-Museums.-Perspectives-of-People-with-Disabilities.pdf>.

- Blue Material: An all Dalit stand-up comedy show and collective with an all Dalit lineup .
- Mindscapes: An international cultural programme related to mental health developed by Wellcome Trust, with MAP being the anchoring art institution for the Bengaluru chapter.
- History of Sign Language: As part of celebrations during the International Week for Deaf People (IWDP), the event was led by Sunil Sahasrabudhe, Founder and CEO of SIGNEX and the President of the All India Federation of the Deaf and Hardeep Singh, Inclusion Coordinator at MAP exploring the artistic dimensions of sign language.



27. Artist Indu Anthony at *Mindscapes: In the company of others* exhibition, MAP. Image credit: MAP

Aside from the collaboration with Mphasis Foundation during the construction phase to ensure that the physical museum building is compliant, MAP has also conducted two accessibility audits led by Diversity And Equal Opportunity Centre (DEOC) to report on these compliances and identify room for improvement. To make the building physically accessible to a wide range of people of different physical abilities, the Museum included the following list of accessibility features across all spaces:

Motor disabilities and wheelchair users

- Ramps at entrance
- Artwork hung at appropriate level
- Wheelchair available
- Seating available
- Double handrails
- Front row movable seats in auditorium to accommodate wheelchairs

Visual disabilities

- Braille signs at all signage points
- Tactile artworks in permanent gallery
- Audio guide
- Textural signage on flooring at key intersections

Auditory disabilities

- Sign language videos at reception
- Sign language videos at cafe for content on screens
- In-person sign language interpreter for major events in the auditorium
- Sign language interpretation for majority of digital content

“

“Accessibility at MAP? It's definitely a lot more than nothing. Because, for me it's usually “nothing” - I get nothing and that's the challenge that I face. I have to rely on someone else and their limited understanding of art to describe art to me. But with the features at MAP and the workshops and walkthroughs they provide, I can “see” a lot more. You haven't just invited me here, but also given me a chair and table to sit.”

- AUDIENCE MEMBER AT MAP (AND A PERSON WITH
DISABILITY - VISUALLY CHALLENGED)

”

In terms of physical access, the DEOC's accessibility audit of the MAP building identified 43 spaces across the museum building. The museum facilities manager is currently in the process of implementing areas of improvement and compliance identified by the DEOC report. This process will take significant time as the changes sought have infrastructural and cost ramifications as

reported by MAP.



28. Tactile artwork on display at the exhibition, *VISIBLE/INVISIBLE: Representation of Women in Art*. Img credit: MAP

3.7. Combining Art and Technology

MAP has a robust digital museum and curated online programmes and a series of digital offerings ranging from free online courses at MAP Academy, vibrant social media communication, a robust web platform, offerings on youtube and a museum app.

- The Bloomberg Connects App offers inclusive guides for exhibitions in audio and written text which are suitable for everyone, including visitors with vision impairment.
- Digital residencies with the first one being a collaboration between MAP and Horniman Museum and Gardens, UK, and featuring the artist Adira Thekkuveetil.
- Collaborations with META to develop art engagement experiences in XR spaces.
- Collaborations with Accenture Labs to present India's first conversational digital persona of the celebrated artist, M. F. Husain.
- Sasken gallery: A digital gallery where MAP displays parts of the collection thematically on digital screens
- Other digital experience rooms at MAP

- Cumulus: The publicly accessible museum collection viewing system
- MAP Academy—a non-profit online platform consisting of an Encyclopedia, Courses and Stories—encourages knowledge building and engagement with the visual arts of the region.
- Digital content, episodes and events on MAP's Youtube channel



29. Visitors using the AR Filters at the MAP's exhibition, *VISIBLE/INVISIBLE: Representation of Women in Art* through the MAP Collection. Image credit: MAP

3.8. Institution Building and Impact on the Creative Ecosystem

Compared to the megacities of Mumbai and Delhi, Bengaluru is a relatively young city. Fueled by the IT boom of the late 90s and early 2000s, Bangalore, as it was then called, grew to prominence due to its burgeoning startup culture, with innovative ventures in technology, design, and the arts driving entrepreneurial activity and fostering cross-disciplinary collaboration. With mass migration, establishment of MNCs and HQs and general growth pains, the cultural ecosystem has tried to keep pace to contribute to the city's reputation as a creative city. Museums and arts initiatives play a vital role within the city and community of Bengaluru, contributing to artistic exposure, the development of a global city identity, and the bolstering of the creative economy. In the last 10 years, the city has seen the introduction of several private initiatives aside from MAP – these include the Indian Music Experience Museum, Bangalore International Centre, Science Gallery among others. Museums contribute to the development of a global city identity by showcasing the city's cultural heritage and artistic achievements on an

international stage²⁷. Through curated exhibitions, collaborations with international institutions, and participation in global cultural events, museums in cities like Bengaluru assert their place in the global cultural landscape, enhancing the city's reputation as a vibrant centre of creativity and innovation.²⁸

This is attested to by the audiences, artists and arts professionals we interacted with:

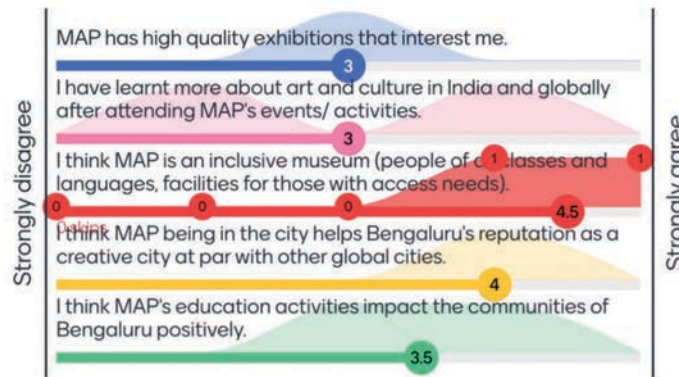


Fig 30. Audiences were asked to rate MAP on a scale of 1-5

At the same time, audiences reiterated that MAP is the first of many and there is a need for more such institutions.

“Bangalore (sic) does have some interesting museums (IME, other state museums). But where a modern, global museum should be... I think MAP is the first one in that space. There's no doubt that MAP has provided a foundation here. But for a city to be a global city, we need 9 more MAPs to come up.”

- AUDIENCE MEMBER AT MAP

What should a modern museum cater to? One that's responsive not just to its audiences but also its stakeholders in the arts and creative ecosystem. Interactions with these stakeholders revealed that engagement with MAP has been a positive influence in the creative ecosystem.

²⁷ Sarkar, Poulomi. "Museums contribute to the development of a global city identity by showcasing the city's cultural heritage and artistic achievements on an international stage." 2019.

²⁸ Chatterjee, Soumik. "Through curated exhibitions, collaborations with international institutions, and participation in global cultural events, museums in cities like Bangalore assert their place in the global cultural landscape, enhancing the city's reputation as a vibrant centre of creativity and innovation." 2017.



Fig 31. Question to artists, education partners and collaborators: Rate your experience of engaging with MAP on these following

As one of the partner organisation representatives noted:

“I am 22 and I don't get the opportunities that I have with MAP in any other scenario, as most spaces don't focus on my needs and issues. As a young person, I am considered too Gen Z, too woke. Most of my work is around themes of gender and sexuality aspects, which a lot of spaces don't programme. With my beneficiaries, stakeholders, students, audiences, etc., I've seen a positive impact through the engagement with MAP and its activities. I think MAP's focus on these themes... it sort of validated our current needs.”

- ARYAN GULATI, FACILITATOR AT OSCH COLLECTIVE

This attests to the engagement with specific community groups and themes and relationship building to create meaningful change within creative communities as well as general arts audiences in Bengaluru.

Furthermore, MAP operates with a fairly large team of 80-100 full-time, part-time and project based staff, contributing positively to opportunities in the cultural and creative industries. Through exhibitions, educational programmes, and public events, museums support local artists and artisans, providing platforms for showcasing their work and generating economic opportunities. Additionally, museums contribute to tourism and cultural entrepreneurship, attracting visitors and fostering creative enterprises that contribute to the city's economic vitality.²⁹ However, this is being done against a background of a relatively informal economy, with woefully inadequate training opportunities for arts and museum management and significant funding gaps in the

²⁹ Sarkar, Poulomi. "Museums contribute to the development of a global city identity by showcasing the city's cultural heritage and artistic achievements on an international stage." 2019.

creative ecosystem.³⁰ Building a first-of-its-kind museum against the emergence of a disruptive global pandemic has also led to very specific museum management challenges and the staff members attest to these challenges in line with global labour trends and concerns around themes of renegotiating a post pandemic workplace. The Museum team, while excited for the potential of the work they do, need more resources and patient planning (including patient capital) to build sustainably:



Fig 32. Question for the MAP team: MAP is able to transform the way people experience art and culture and build a museum-going culture in the city of Bengaluru. I believe...

Lastly, MAP has been gaining credibility and recognition on the global stage, putting both Bengaluru and India on the global map. Some examples of the recognition received by MAP and its staff:

- MAP found its place in the 'Top 20 Cultural Spots' list on National Geographic's 'Best of the World' 2024 annual list.
- MAP's website was nominated for the Apollo Magazine Digital Innovation Award of 2023
- *Time & Time Again / Jyoti Bhatt*, won the 2nd Edition of e4m India Design Excellence Award in the Print and Published Media Design category.
- MAP's Founder-Trustee, Abhishek Poddar was presented with The Foreign Policy Association Medal in New York on 17 May 2023.

³⁰ Serendipity Arts Festival: Impact Analysis. Art X Company, 2019, <https://www.festivalsfromindia.com/wp-content/uploads/2022/07/Serendipity-Report-2-Dec-Art-X.pdf>.



3.9. The Way Forward

3.9.1. Financial sustainability and long-term viability of the MAP's initiatives:

Ensuring the long-term viability of a museum's initiatives requires careful planning, strategic foresight, and sustainable practices. One key aspect is financial sustainability, which involves diversifying funding sources, cultivating philanthropic partnerships, and developing revenue-generating programmes such as memberships, sponsorships, and fundraising events.

MAP has a strong fundraising team with diverse funders and projects aligned to the various areas of its impact and operations. Led by 20 founding patrons and 60+ founding circle members, the museum's funding efforts are further bolstered by initiatives such as Name a Seat, Gifts of Art and Collections donations. A membership initiative is also underway at MAP.

The Museum leadership intends to build an endowment in the coming few years, while also expanding their revenue sources. There are fundraising campaigns being designed aimed at corporations to take care of operational expenses of the museum. At the moment 3% of the Museum's revenue comes from ticket sales and the giftshop. In addition venue hire for private events, F&B services via a rooftop restaurant and cafe also drive revenue generation for the museum.

Another aspect of sustainability is to balance external funding priorities with internal organisational needs and capacities to avoid over-reliance on short-term projects that may further strain the existing capacities of the organisation and harm the overall sustainable growth agenda. As MAP is already looking at fundraising projects with corporates who could support museum's opex, this is being explored in a considered way by the museum leadership.



33. Visitors exploring MAP merchandise at the Museum Shop. Image credit: MAP

3.9.2. Leadership that looks to build an organisation with a solid foundation:

Aside from sound financial management and fundraising, fostering community engagement and building strong relationships with stakeholders are vital for garnering ongoing support and participation. Furthermore, embracing technology and innovation facilitates outreach, accessibility, and audience engagement, ensuring the museum remains relevant and accessible in the digital age.

In both these areas, the museum has started off on a strong footing led by able leadership. The values of the museum, the systems, processes and organisation structures seem to be well-designed and intentioned. The robustness of these systems, assets and priorities is yet to be tested as the museum is just a year old. Nonetheless, responses from stakeholders is encouraging:

“I really feel that in their team and in the work they do, MAP is living what they're saying. I feel that with Hardeep and Shailesh the team (MAP employees who are also PWDs), it's not just a tick box. They are committed to accessibility, and at the same time, they want to use art for a higher purpose and still not lose the aesthetic of it.”

- PALLAVI KULSHRESTHA, FORMER EDUCATOR AT A DEAF SCHOOL

“The MAP team has been also really proactive about participating in programmes (at Science Gallery Bengaluru), sitting across from scientists and academics, and being involved in that interdisciplinary conversation. It's been nice working with them. In this city which is still developing a museum-going culture, it's really important that the institutions support each other and can develop a community of practice.”

- MADHUSHREE KAMAK, PROGRAMME MANAGER, SCIENCE GALLERY BENGALURU

“They (MAP) really cared about the work that they were exhibiting. Often with organisers I've found that with lack of time, they aren't able to put enough effort for a good quality screening. At MAP I had a whole day before the screening to go over the sound of my film. The sound department made sure that we changed the bass, and other levels, till the time that I was sure that this is exactly the sound of my film. Only then did they lock it. So they took a lot of effort to try and exhibit it in the way that I wanted it to be done as a filmmaker”

- NIHARIKA, FILMMAKER WHO EXHIBITED AT MAP

3.9.3. Team building, upskilling and reflexivity that builds an agile and adaptable work culture:

While external stakeholders were delighted in their engagement with the MAP team and its projects, it is also clear that this kind of variety, attention to detail and quality has its own challenges in the country with little to no training in professional museum practices.³¹ Conversations with internal staff and team members highlighted specific needs of the team at MAP Team themed around investment in people – more manpower; upskilling and training and learning opportunities; staff welfare; etc. Investing in staff development and capacity building enhances organisational resilience and effectiveness, enabling the museum to adapt to evolving challenges and opportunities. The MAP leadership, though, recognises this and both the Founder Trustee and Director listed this as a key priority for them going forward.

“When we started building a team at MAP, we were the only two people who had actually worked in the museum among the 20 we had hired – the Head of Collections, and I...
My biggest learning from these two years: you are as good as the people who have. How do we not only train people and build a team, but also get them to have a sense of ownership with your organisation, is a big question for us.”

- KAMINI SAWHNEY, DIRECTOR, MUSEUM OF ART & PHOTOGRAPHY

“One of our big challenges is to make sure that everybody in the team is motivated. Sometimes they feel that there's too much happening, so one doesn't get that time. And we also have to get enough people who strategically think the way you do.”

- ABHISHEK PODDAR, FOUNDER-TRUSTEE, ART & PHOTOGRAPHY FOUNDATION

³¹ TBC

From an impact evaluation standpoint, MAP consistently assesses its role and influence. In 2020-21, the Museum was awarded the Genpact Social Impact Fellowship, which facilitated the development of impact assessment tools and methodologies for evaluation purposes. These tools and methodologies, created during the fellowship, are now employed in MAP's other educational initiatives, like "Journeys Through Art." They aid in measuring the advancement of diverse intangible aspects within individuals or communities that are positively influenced by the museum's activities and programmes – such as life skills, creativity, and innovation.

Finally, adopting responsible practices and prioritising conservation efforts contribute to the museum's ethical and environmental sustainability, safeguarding cultural heritage for future generations. By prioritising these strategies, museums can achieve long-term viability and continue to fulfil their mission of preserving, interpreting, and sharing cultural heritage for decades to come.



34. Interiors of MAP. Image credit: Iwan Baan

4. Recommendations

As a young museum, MAP has displayed enormous potential for growth and demonstrated best practices in museum making. It's well-poised to drive critical conversations around the future of museums as enumerated in policies and urban infrastructures. Across conversations with the study participants, several recommendations and opportunities were highlighted. Here are a few:

4.1. Hire more Kannada-speaking staff and deepen engagement with local artists

A lacuna and recommendation highlighted repeatedly by stakeholders in building deeper networks with the local language and artists. While MAP recognises this as a challenge and is increasing its efforts in this direction a some clear actions could look like:

- Increasing the number of staff who are fluent in Kannada, the local language, to enhance communication and engagement with the community.
- Collaborating with local artists to showcase their work and promote cultural diversity within the museum. MAP is already looking at an initiative in this regard for the upcoming fiscal year.

4.2. Provide team training to upskill in-house staff and encourage small risks through pilot projects

Given that the MAP team is drawn from various disciplines and that the museum itself is a precedent in its design and operations, it is recommended that MAP invests in training programmes to enhance the skills and capabilities of existing staff members, ensuring they are equipped to meet evolving demands and deliver high-quality output. In alignment, relationships with academics and universities can extend in wider training and dissemination of knowledge to those interested in careers in museum and arts management.

Furthermore, to enable staff to build ownership, MAP can commission and use pilot projects as opportunities to test new ideas, evaluate their feasibility, and learn from successes and failures. This will foster a culture of experimentation and innovation by encouraging staff to propose and implement small-scale pilot projects.

4.3. Increase manpower to support operations

In a short span of 2-3 years, MAP is doing much more than most museums in India and growth areas and numbers demonstrate that – from digital engagement, education, footfalls, fundraising, to global visibility. The museum needs more manpower to continue to build on the excitement and energy shown by its patrons, stakeholders and audiences. Hiring additional staff members to

meet the increasing demands of museum operations, including visitor services, conservation, and administration, would be critical to sustainable growth of the museum's work.

4.4. Enhance outreach to untapped audience groups

MAP is already drawing on some superlative audience outreach and engagement strategies. However in a country of 1 billion people, there's always a need to do more and reach more marginalised groups. Targeted outreach initiatives can enable engagement with underrepresented audience groups, such as schools, community organisations, and marginalised communities. An example of this is aided government schools who are dealing with far fewer resources than most other children. Small initiatives like travel subsidies will go a long way in accessing and influencing these audiences in a positive way.

4.5. Engagement in urban policy making

MAP can actively participate in and facilitate public policy discussions concerning the inclusion of art and culture in urban policy making. By leveraging their expertise, resources, and influence, museums can contribute valuable insights and perspectives to ensure that cultural considerations are prioritised in urban development initiatives. Given its location alongside two other aided museums on Kasturba Road, and the introduction of several private infrastructure initiatives in the arts sector, Bengaluru is well-positioned to carve a framework for highlighting a larger role of culture in the city's cultural and creative economy. This engagement will not only enrich public discourse but also promote the integration of artistic and cultural values into policies that shape our cities, fostering vibrant and inclusive urban environments.

Implementing these recommendations can help the museum strengthen its connections with the local community, improve operational efficiency, and expand its reach to new audiences, ultimately contributing to its long-term success and sustainability.

5. Conclusion

In conclusion, the Museum of Art and Photography (MAP) in Bengaluru stands as an example and best practice of museums' future in India, embodying the dynamic spirit of its creativity. From its inception, MAP has strived to foster inclusivity, diversity, and accessibility, not only in its physical space but also through digital platforms, educational programmes, and outreach initiatives. Through a diverse range of exhibitions, events, and collaborations, MAP has carved a niche for itself within Bengaluru's vibrant cultural landscape, contributing to the city's identity as a global hub of creativity and innovation. However, the journey towards sustainability and long-term viability is ongoing, with a focus on financial stability, community partnerships, staff development, and environmental responsibility. By embracing these principles and continuing to adapt to the

evolving needs of its audience and stakeholders, MAP is poised to leave a lasting legacy as a premier institution in the realm of art and culture, shaping the cultural narrative of Bengaluru for generations to come.

6. About Art X Company

The Art X Company's mission is to enable and articulate value for the arts and culture sector in India through data-driven insights, strategy-led impact, and audience outreach. A strategic consultancy operating at the intersection of arts and access, Art X Company offers consulting, research, curation, audience development and management services to the cultural sector in India. We conceptualise, curate, and execute interdisciplinary initiatives and research projects across cultural and creative industries in India. Our work includes museum collaborations, multi-genre performances, literature encounters and studies in the arts sector. The Art X Company has worked extensively across India, and for a range of clients in the for-profit, nonprofit and government spaces. The organisation, based out of Mumbai - India, comprises a group of highly passionate arts managers, strategists and researchers. Initiatives that the Art X Company runs includes www.festivalsfromindia.com, a platform for arts and culture festivals in India; Arts & Culture Resources India; a network of 50,000+ creative professionals in India; and Culture Con, a culture management and careers building conference.

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