

**Impact Assessment of the
Museum of Art &
Photography
(2019-2025)**

SoStakes
Driving Social Value

**December
2025**

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1. Executive Summary

Background

India has over 1,000 museums that collectively reflect the country's cultural, artistic, and scientific heritage. However, accessibility and inclusion remain underdeveloped across most institutions, limiting equitable participation in cultural spaces. In response to this sectoral gap, Mphasis (F1 Foundation) partnered with the Art & Photography Foundation (APF) in June 2019 to support the creation of the Museum of Art & Photography (MAP) as an inclusive, accessible, and technology-enabled public institution. Under this partnership, Mphasis committed INR 10 crore over six years (2019–2025) to advance MAP's accessibility framework and promote universal access to art and culture.

This Impact Assessment (IA) examines the design, implementation, and effectiveness of MAP's accessibility and inclusion initiatives supported through the Mphasis–APF partnership. The assessment evaluates MAP's progress in enhancing physical, sensory, digital, and cognitive accessibility, and in improving visitor experience, community reach, and inclusivity outcomes.

SoStakes has used a descriptive evaluation design, integrating:

- Quantitative visitor surveys (n = 52), conducted through structured, face-to-face questionnaires using random sampling; and
- Qualitative interviews with MAP's leadership, inclusion, development, and operations teams.
- Findings are analysed using the OECD criteria of relevance, coherence, effectiveness, efficiency, and impact.

Key Findings

Accessibility is a major barrier in Indian museums. MAP's design and programming directly address this need, establishing an institutional model where accessibility and inclusion are integral to both infrastructure and visitor experience.

MAP has planned a multi-dimensional accessibility integration of facility :

Physical Access Enhancements:

- Ramps, low-height counters, wide corridors, accessible restrooms, a quiet room, parking ramp for older adults
- Induction loops for visitors with hearing impairments

Sensory & Cognitive Accessibility

- Braille signage and tactile features
- Audio guides and Indian Sign Language (ISL) interpretation across programmes

Digital Accessibility

A WCAG 2.2-compliant website with customisable accessibility settings
Technology-led engagement via the Digital Museum, 3D Digital Experience Centre,
and Bloomberg Connects application

MAP's inclusive efforts extend beyond infrastructure, offering workshops, community programmes, and educational interventions tailored for diverse and underserved groups.

During the reporting period, 252 workshops were conducted, reaching 6,284 students. 98 students with special needs engaged, and 239 educators were trained. All public events included ISL interpretation, enabling equitable participation.

Visitor Experience & Satisfaction :

Survey findings indicate high levels of satisfaction and perceived value:

- 99% rated their experience at the museum 4 or 5
- 88% likely to recommend MAP
- 84% would visit again
- 40% reported improved understanding of art
- Visitor preferences show strong engagement with exhibitions (70%) and digital/VR experiences (16%).

Recommendations:

To deepen accessibility outcomes, MAP may:

- Develop a comprehensive, user-friendly museum navigation map with audio support
- Strengthen visibility and communication of accessibility features across physical and digital touchpoints
- Improve clarity and spatial orientation cues in audio guides
- Collect disability-disaggregated visitor data while ensuring privacy and dignity
- Enhance on-site and digital branding to ensure acknowledgement of Mphasis support.

The Mphasis-APF partnership has significantly advanced the accessibility landscape within India's cultural sector. This partnership has played a transformative role in positioning MAP as one of India's most inclusive museums—one that not only displays art, but democratises cultural participation. MAP's commitment to universal design, digital innovation, and inclusive learning has significantly enhanced visitor experience, broadened access for underserved groups, and established a new benchmark for accessible museum practice in India.

Highlights

The Museum of Art & Photography (MAP) located in the heart of Bangalore city is one of India's most inclusive museums. Mphasis F1 Foundation is the accessibility partner of MAP.

₹ 10 crores



2019-2025



196,331 Visitors
(2023-25)

Improved Inclusivity through



Physical Accessibility:
Ramps, wide passages, accessible restrooms, induction loops, quiet room.



Sensory Accessibility
Tactile artworks, Braille signage, sensory-friendly lighting.



Digital Accessibility
WCAG 2.2 compliant website, 12 accessibility modes, Bloomberg Connects app.



Cultural Education & Outreach
269 workshops, ISL tours, educator programmes (239) and reached out to 6382 students.

Voices of Visitors :

“The tactile artworks helped me feel the exhibition.”

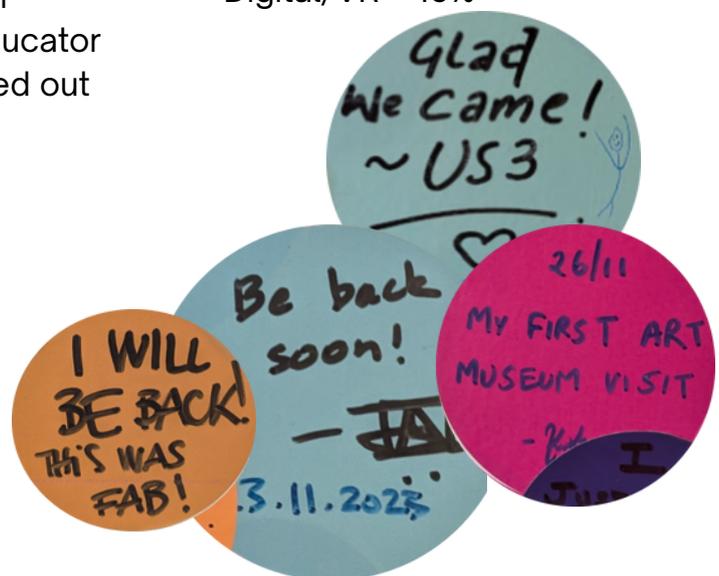
-Neurodivergent visitor

Visitor satisfaction

- 99% respondents rated overall experience at 4 or 5
- 84% respondents shared that they would visit MAP again
- 88% respondents likely to recommend MAP.

Visitor Favorites

- Exhibitions – 70%
- Digital/VR – 16%





Introduction



2. Introduction

2a. Museums

Originally, museums were considered the “past guardians” of ancient treasures and rare objects, collected by wealthy individuals or powerful institutions. These collections were occasionally opened to visitors, allowing them to admire and appreciate the displayed artefacts. With the democratisation of society, the role and purpose of museums began to transform. Over time, they evolved from serving purely aesthetic and ornamental purposes to becoming multifaceted institutions that promote education, cultural exchange, and public engagement.¹ The International Council of Museums (ICOM) defined museums as “permanent organisations in the service of society and its development, open to the public, which acquire, conserve, research, communicate and exhibit the tangible and intangible heritage of humanity and its environment for the purposes of education, study, and enjoyment.” In 1962, the Council further emphasised museums' educational role. Several scholars have emphasised the educational role of museums in fostering creativity and curiosity. Today, museums are not only seen as centres for preserving history, but they are increasingly recognised as dynamic spaces for cultural and social interaction.²

In recent decades, the educational aspect of museums has gained prominence as institutions reimagine their roles beyond static display of exotic objects. Museums increasingly position themselves as learning environments where visitors can engage in experiential, reflective, and interdisciplinary pedagogy. They often complement formal schooling by offering immersive experiences that make complex subjects tangible, stimulating curiosity, critical thinking, and cross-disciplinary connections. Moreover, some scholars argue for a radical, inclusive educational paradigm in museums—one that centres disability justice, neurodiversity, and participatory learning rather than merely retrofitting accessibility through accommodations.³ Museum education thus becomes not only about transmitting knowledge, but about co-creating meaning with visitors and fostering diverse perspectives of understanding.

¹ <https://ryfylkemuseet.no/wp-content/uploads/2016/07/Towards-new-relations-between-the-museum-and-society.pdf>

² <https://www.sciencedirect.com/science/article/pii/S187704281perspectives2040840>

³ https://www.researchgate.net/publication/361533732_Museum_Education_for_Disability_Justice_and_Liberatory_Access

Snyder, in his paper, underscores the growing importance of community participation, emphasising that museums must transcend their traditional role as passive custodians of heritage to become collaborative platforms for co-creation. By actively involving communities in shaping narratives, interpretations, and exhibit designs, museums can democratise cultural heritage and ensure that a diversity of voices and perspectives are meaningfully represented within their spaces.⁴

However, as museums expand their pedagogical reach, accessibility and inclusion have become central to their legitimacy and impact. It is no longer sufficient to open doors; institutions must ensure they are accessible to people with disabilities, LGBTQ+ audiences, and other marginalised groups. Museums often lag behind other public institutions in fully considering disability in their design and programming.⁵

While India is home to more than 1000 museums⁶ representing its rich artistic, cultural, and scientific legacy, the journey toward making these spaces fully inclusive remains uneven. Only a handful of museums have systematically integrated accessibility into their design and programming. The National Museum in New Delhi, for instance, has pioneered a tactile gallery, Anubhav,⁷ allowing visually impaired visitors to experience art through touch. The Museum of Possibilities⁸ in Chennai serves as a demonstration centre for assistive technology and barrier-free design. Similarly, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Mumbai) and the Indian Museum (Kolkata)⁹ have introduced features such as ramps, Braille signage, and audio guides to enhance accessibility.

The Museum of Art & Photography (MAP) in Bengaluru has further advanced this commitment by adopting a holistic inclusion framework that spans physical, digital, and programmatic accessibility, encouraging participation from diverse groups.



4 <https://ryfylkemuseet.no/wp-content/uploads/2016/07/Towards-new-relations-between-the-museum-and-society.pdf>

5 <https://www.aam-us.org/2020/09/04/mind-the-accessibility-gaa-p/>

6 https://bitm.gov.in/wp-content/uploads/2023/06/Directory_of_Indian_Museums_08062023.pdf

7 <https://www.nationalmuseumindia.gov.in/en/anubhav-a-tactile-experience>

8 <https://tmop.in/Accessibility/>

9 <https://timesofindia.indiatimes.com/city/kolkata/indian-museum-comes-to-the-aid-of-the-visually-challenged/articleshow/52486824.cms>

2.b. Mphasis Corporate Social Responsibility

Mphasis, through its CSR arm, the F1 Foundation, champions social transformation by combining innovation, inclusion, and technology-driven solutions. Its work is guided by four core pillars: Inclusion, Livelihood, Education, and Sustainability, with each initiative designed to empower communities and create equitable opportunities. The foundation partners with a range of organisations to enable access to quality education, promote employability through technology-led skilling, and support inclusive livelihoods for persons with disabilities and marginalised youth. Beyond education and livelihoods, Mphasis also invests in environmental sustainability through afforestation, rainwater conservation, and solar energy projects.

Mphasis (F1 Foundation) entered into an MoU with the Art & Photography Foundation on 21st June 2019 to support the development of the Museum of Art & Photography (MAP) in Bengaluru. The total grant amount is INR 10 cr. Through this partnership, the initiative aims to make MAP one of the most inclusive museums in India, accessible to a wide range of individuals with disabilities and the elderly. The project aims to achieve this by encompassing inclusivity across these 5 dimensions:

- To make the museum space accessible through inclusive design elements.
- To conduct outreach programmes for persons with special needs and children from disadvantaged communities.
- To adopt inclusive HR policies and recruit persons with disabilities and members of the LGBTQ+ community.
- To leverage technology to enrich visitor experiences and to make exhibitions more interactive and accessible to individuals with varying abilities and age groups.



As MAP's accessibility partner, Mphasis's CSR efforts reflect a commitment not just to corporate responsibility, but to building a more inclusive and sustainable society—where technology serves as a bridge to opportunity and empowerment.



2.c. CSR Implementing partner: Art and Photography Foundation

The Art & Photography Foundation (APF), established in 2011 in Bengaluru as a Public Charitable Trust in Bangalore under Section 12AA, is dedicated to preserving India's rich visual heritage and making art education meaningful and accessible to all. Its flagship initiative, the Museum of Art & Photography (MAP), is a pioneering institution that bridges India's artistic, photographic, and cultural legacy with contemporary public engagement. Initially launched as a digital museum in 2020, MAP evolved into a physical space that opened its doors to the public on February 18, 2023.

APF manages MAP's budget, donations, and assets—including the museum's land, building, collections, and endowment fund—under the stewardship of its trustees. Registered under the Foreign Contribution (Regulation) Act (FCRA) in 2016, the foundation is supported by private patrons, corporate sponsors, grant-making organisations, and its U.S.-based affiliate, The Museum of Art & Photography Foundation, Inc.

Trustees:

Abhishek Poddar (founder-trustee): a prominent Indian art collector and philanthropist whose family collection formed the core of the museum.

Arundhati Nag (Trustee): veteran theatre practitioner and recipient of the prestigious Padma Shri for her contributions to art and theatre.

Radhika Poddar (Trustee): trustee of MAP and patron of Indian art and design, instrumental in shaping the museum's collection and vision.

Som Mittal (Trustee): former president of NASSCOM, a prominent figure in the field of Information technology.

Board of Directors:

Som Mittal (Chairman of Board of Directors), Abhishek Poddar, Ajit Mohan, GV Ravishankar, Ingrid Srinath, Kiran Mazumdar-Shaw, Nathaniel Gaskell, Pramit Jhaveri.

2.d. Museum of Art & Photography (MAP)

Strategically situated on Kasturba Road, near Cubbon Park and important cultural sites such as the Visvesvaraya Industrial and Technological Museum, MAP is easily accessible to visitors. Its building spans six floors and includes galleries, a conservation lab, an education centre, an auditorium, a research library, a café, and exhibition spaces.

MAP's diverse collection comprises over 60,000 objects spanning modern and contemporary art, photography, craft and design, textiles, living traditions, and popular culture. The museum aims to rethink traditional categories by making connections across artistic disciplines and situating local narratives within broader cultural contexts. Innovation and technology, coupled with accessibility, are central to MAP's visitor experience. The museum and its varied programme promote inclusivity for a broad range of stakeholders

MAP positions itself not only as a showcase for art but as a platform for community involvement and cultural dialogue. Its curatorial philosophy encourages co-creation, inviting diverse voices to shape narratives and exhibit design.¹⁰ Beyond the museum walls, MAP collaborates with public spaces; for instance, it partnered with Bengaluru's airport (Terminal 2) to transform it into a cultural hub featuring interactive art installations.¹¹



MAP exemplifies a modern museum model, one that values heritage preservation, public education, technological innovation, and inclusive engagement.



¹⁰ <https://www.archdaily.com/998501/the-museum-of-art-and-photography-bangalore-mathew-and-ghosh-architects>

¹¹ <https://timesofindia.indiatimes.com/city/bengaluru/bengaluru-airport-museum-of-art-photography-team-up-to-transform-terminal-2-into-cultural-hub/articleshow/121699971user-friendlyuser-friendlyuser-friendlyensuring.cms>

Timeline (2019-2025)



Construction work initiated, Diversity and Equal Opportunity Centre (DEOC) onboarded to review accessibility plans.

2019



Digital museum launched on MAP's website in Dec 2020, hosted online exhibitions for children.

2020



MF Husain's digital persona live on the website, revamping of the MAP website networking with NGOs working in disability sector.

2021



Installation of Induction Loop System and accessibility features.

2022



Museum opened to the public on 18th February.

2023



Research and Development for Digital centre initiated.

2024-25



Approach & Methodology

3. Approach and methodology

3.a. Objectives of the Assessment

The objectives of the impact assessment (IA) are as follows:

- To review the extent to which the partnership between Mphasis and the Art & Photography Foundation has enhanced inclusivity and accessibility at the Museum of Art & Photography (MAP).
- To examine museums' accessibility features (physical space and design & Digital technology), leading to reach & relevance to diverse audiences with special focus on inclusion (participation of persons with disabilities, the elderly, and other marginalised groups)
- Understand the overall visitor experience.
- Identify opportunities for improvement and future planning.

3.b. Methodology

3.b.i. Research Design

SoStakes has adopted a descriptive study design to capture the project's implementation, outcomes and impact from key stakeholders and beneficiaries.

3.b.ii. Sources Of Data

Secondary Data

a. Desk Review

- Review of quarterly progress reports and annual reports from the year 2019 onwards.
- Analysis of records related to outreach, technology upgrades, HR practices, and accessibility initiatives implemented between 2019–2025.

b. Primary Data

- Beneficiary/Visitor Survey: A structured survey with 50 visitors to capture feedback on their experiences, accessibility, inclusiveness, and engagement at the museum.
- In-depth Interviews: Interviews with MAP management, programme coordinators, and education and outreach teams to understand the rationale, implementation processes, and challenges.
- On-site observation: SoStakes team visited the museum on various days in October and November '25 to understand and review outcomes against the goals.

3.c. Data Collection and Sampling

Quantitative data was collected from museum visitors via a structured, face-to-face questionnaire. Respondents were selected using a random sampling method to ensure representation across different visitor groups.

Qualitative data were gathered through in-depth interviews with key stakeholders, including MAP leadership, development, inclusion and finance teams, to gain insights into implementation processes, challenges, and outcomes.

Several site visits to the museum were conducted to review and assess the project’s design and infrastructure, with a particular focus on accessibility features and the visitor experience.

Sl no.	Stakeholders	Nos.	Mode of data collection
1.	Visitors	50	Survey questionnaire
2.	Regular visitors (persons with special needs)	2	In-depth interview
3.	Educators	2	In-depth interview
4.	MAP Technology team	1	In-depth interview
5.	MAP Finance team	1	In-depth interview
6.	MAP leadership	2	In-depth interview
7.	MAP Marketing and Communication team	1	In-depth interview
8.	MAP Inclusion Team	1	In-depth interview

3.c.i. Challenges faced during IA

Due to MAP’s policy on direct engagement with minors, we were unable to speak with the children and people with special needs who have participated in the workshops.

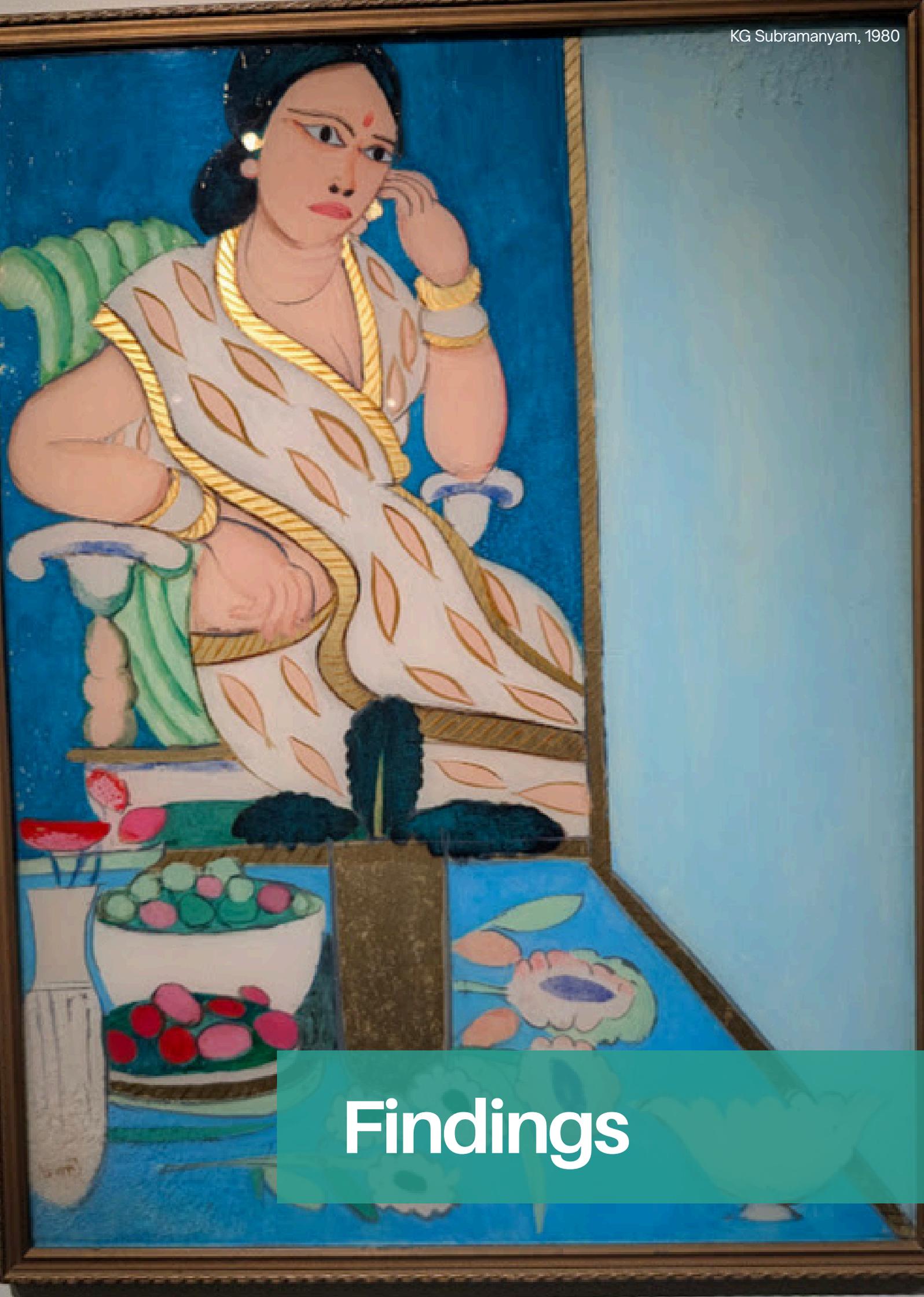
3.c.ii. Limitations of this IA

As the museum is a multi-donor initiative, its overall impact and visitor footfall cannot be attributed to any single donor. Trends in visitation reflect the combined contributions of multiple funding partners, institutional strategies, and external contextual factors.

3.d. Framework of the study

We have relied on the DAC/OECD standards of Relevance, Coherence, Effectiveness, Efficiency, and Impact for this evaluation. The OECD (Organisation for Economic Co-operation and Development) standards aim to improve the quality of and strengthen the evaluation process.

OECD Criteria	Description	Indicators
Relevance	Is the project effectively addressing the needs of the beneficiaries?	<ul style="list-style-type: none"> • Preserving art and culture • Using art as a medium for education - (a) introducing art education at a young age/ (b) outreach to differently abled, making it inclusive/ (c) making it interactive • Making museums inclusive and accessible for people with special needs.
Coherence	Does the intervention align with the existing interventions/government policies?	<ul style="list-style-type: none"> • Alignment with the existing government policies to make public spaces accessible. • Integration with local or national cultural policies promoting inclusion and access to the arts.
Effectiveness & Efficiency	Have the target outputs and outcomes been achieved, and to what extent? How efficiently have the projects been managed and resources utilised?	<ul style="list-style-type: none"> • Physical Accessibility • Sensory accessibility • Digital accessibility • Programmatic accessibility • Social & Attitudinal Accessibility • Fund utilisation
Impact	What has been the contribution of the programme in terms of accessibility?	<ul style="list-style-type: none"> • Visitor footfall at the museum during the intervention period. • Accessibility features and their usage. • Perceived change in visitor inclusivity and engagement (captured through surveys and interviews).



Findings

4. Findings

4 a. Relevance

Accessibility and inclusion in art and cultural spaces remain critical concerns in India. The ReReeti Foundation’s study, in partnership with the Museum of Art & Photography (MAP), captures the lived experiences of many visitors with disabilities who have faced physical, sensory, and cognitive barriers in museums. Many respondents emphasised that audio guides and tactical representations are essential tools to connect with the artworks. However, the absence of tactile paths, accessible signage, audio descriptions, and suitable restroom facilities often prevents meaningful engagement. Personal anecdotes shared by differently abled people reflect the challenges they face in accessing the museum space.

Interviewees further emphasised that leisure and cultural engagement are often “alien” to those whose mobility or sensory access is persistently neglected in public design. The ReReeti report calls for differential and evolving accessibility design rather than a one-time retrofit approach.

Numerous studies have highlighted the positive outcomes of engaging with art and fostering art appreciation—these range from enhanced cognitive development to greater social inclusion. However, most museums across the country operate from older buildings where accessibility features are either absent or insufficiently integrated, limiting participation by persons with disabilities.

The Museum of Art & Photography (MAP) has taken significant steps toward bridging the existing gap in accessibility to public cultural spaces. Since its inception, MAP has made accessibility and inclusivity central to its design and programming, ensuring that the museum space welcomes diverse audiences.

“I have only been to museums in the US. I have never been to any museum in India because of accessibility issues.”
- Arya

“Inclusion in Museums” by Re reeti Foundation highlights that “accessibility is an ongoing work and cannot be thought of as a one-time task.”

Survey Respondents heard about MAP from the following sources

32%	Family and friends
32%	Social Media
14%	School/ College
8%	Advertisement
14%	Others

“I once went to a museum in Bangalore with my friends. Many parts of it were accessible, and I could reach most parts of the museum with the help of my friends. But there were also parts of the museum that were not accessible for my friends and me, and I decided that I would stay behind while they went ahead and saw these parts on their own.”

-Munir

We observed that MAP’s inclusivity extends beyond its physical infrastructure. The museum organises exhibitions, community engagement activities, and conducts workshops tailored for different groups—such as young children from govt/private/aided schools, persons with disabilities and others.

The museum organises exhibitions, community engagement activities, and conducts workshops tailored for different groups—such as young children from govt/private/aided schools, persons with disabilities and others. These sessions are designed to cater to diverse needs and learning styles, and use interactive and tactile methods to encourage participation. Overall, the visit demonstrated that MAP is not only accessible in design but also in spirit, modelling how art institutions can create equitable access and foster meaningful, participatory cultural experiences for all visitors.



Tactile Artwork

4 b. Coherence

The accessibility and inclusion initiatives undertaken by the Museum of Art & Photography (MAP) closely align with several national and international frameworks that promote universal access to culture and learning.

At the national level, MAP's barrier-free design and inclusive architecture reflect the provisions of the Rights of Persons with Disabilities (RPwD) Act, 2016, which mandates accessibility in public spaces and equal participation in cultural life.

Furthermore, the initiative aligns with Schedule VII of the Companies Act, 2013, (point ii and v)which recognises the promotion of education, preservation of national heritage, art, and culture, and support for persons with disabilities as eligible areas under Corporate Social Responsibility.

Internationally, these efforts uphold India's commitments under the UN Convention on the Rights of Persons with Disabilities (UNCRPD) and contribute to the Sustainable Development Goals (SDGs)—SGD 9 (Build resilience, Infrastructure) and SGD 10 (empower and promote social inclusion of all irrespective of age, sex, disability and SGD 4 (Quality Education).

MAP's approach align with the goals of the **Accessible India Campaign (Sugamya Bharat Abhiyan)**, which emphasises universal design, inclusivity, and community engagement in cultural institutions.

4 c. Accessibility Assessments Findings

4 c. i. Physical Accessibility

The MAP building was designed by architects Mathew and Ghosh, and MAP's Architectural team led the construction work. Keeping in mind the accessibility principle, the Diversity and Equal Opportunity Centre (DEOC), led by Ms Rama Krishnamachari, was onboarded to review the building plans, ensuring accessibility features are incorporated from the outset. Construction of the MAP museum building commenced in 2019 but was temporarily halted due to the COVID-19 pandemic. Work resumed in May 2020 and progressed through key structural components, including the outer shell, basement, terrace, lift installation, and the main staircase.

Architecturally, the building is constructed using steel panels embossed with cross patterns. Its façade resembles an industrial water tank—a deliberate metaphor that reflects MAP’s vision of “storing” art and culture. The building was completed in December 2022, marking the transition to the final phase, which focused on installing accessibility features. During the field visit, the team observed that MAP has thoughtfully incorporated accessibility and inclusion into both its architectural design and visitor experience.



Automated Entry and Exit



Lower Information desks



Elevator with lower control panel



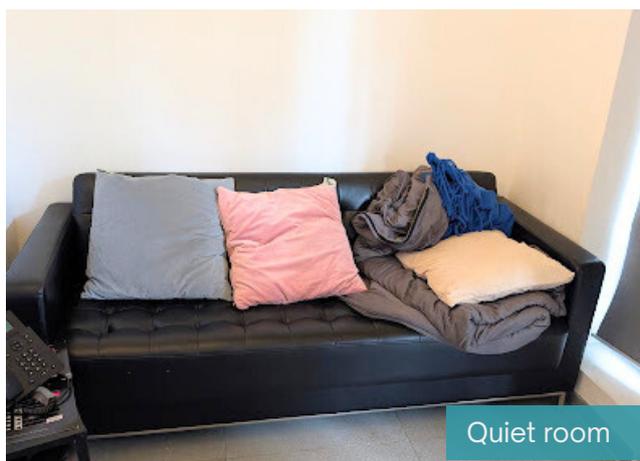
Evacuation Chair

- The museum is fully accessible, with elevators connecting all floors and equipped with lowered control panels and audio announcements to support independent use by wheelchair users. Entryways and gallery passages are wide and unobstructed, ensuring easy movement throughout the space. Within galleries, exhibits are arranged with ample walking/rolling space and displayed at eye level for better interaction.
- Lowered information desks further enable wheelchair users to interact comfortably and independently with staff.
- Soft, diffused lighting reduces glare and supports visitors with sensory sensitivities.
- Clear signage—including Braille instructions—and anti-skid flooring ensure safe and inclusive navigation throughout the museum.
- Restroom facilities are inclusive, with features such as an all-gender accessible washroom, a baby-changing table on the first floor, and an adult-changing table on the fifth floor.
- Evacuation chairs are stationed on each floor to support safe and efficient evacuation for visitors with mobility challenges.
- In addition, accessible parking and designated wheelchair seating in the auditorium enhance overall accessibility.

4 c. ii. Sensory Accessibility

The sensor-related features observed in the museum are

- Braille signage installed throughout the museum to support visitors with visual disability in navigating the space.
- Audio guide offering exhibition narratives designed for individuals with visual, auditory, and mobility impairments.
- As part of its efforts to enhance tactile engagement, MAP commissioned six tactile artworks that allow visitors to experience art through touch. These tactile artworks are exhibited in the fourth-floor exhibition, Visible/Invisible.
- Induction loops have been installed in the auditorium and Learning Centre to enhance the auditory experience for visitors with hearing disabilities, making MAP one of the few museums in India to offer this accessibility feature. These hearing loops can be used by visitors using hearing aids with a T-coil switch.



A dedicated quiet room is created to provide a calming space for individuals experiencing sensory overload.



The display of artworks is suitable for visitors using wheelchairs. During our visit, Shailesh, the Inclusion Manager, shared that these tactile pieces are especially popular among neurodivergent children, who enjoy the multisensory experience.

Kibo software was also introduced to assist visually impaired colleagues in reading scanned documents and PDFs not compatible with standard screen-reading tools. Special workshops and walkthroughs were organised for individuals with visual and hearing disabilities during MAP's annual festival called Art is Life: SoundFrames.

4 c. iii. Cognitive Accessibility

The museum’s thoughtfully designed, wide entry and dim lighting provide a welcoming experience for visitors with special needs.



Braille has been used throughout the museum, improving navigation, especially for people with visual impairments. Additionally, audio guides are available across the exhibition galleries, enabling visitors to engage with the exhibitions at their own pace.

To enhance on-site accessibility, the Bloomberg Connects app was selected for the museum guides. Through this app, visitors can scan the QR code to access details on each artwork. The app is screen reader-friendly, making it easier for people with visual impairments to access the exhibitions independently.

MAP is the first museum in Asia to be featured on the Bloomberg Connects App. It features audio guides in 26+ languages

4 c. iv. Digital Accessibility

The MAP team underwent accessibility training, which directly informed improvements, including text-to-speech functionality, enhanced interactive digital installations, and accessible navigation tools for visitors. MAP has designed the website with accessibility in mind and followed the Web Content Accessibility Guidelines (WCAG), an international standard that requires digital content to be accessible to people with disabilities.

Further, collaboration with Barrier Break strengthened MAP’s digital accessibility practices, resulting in the inclusion of accessibility requirements in all requests for proposal for all vendor procurement, and continuous expert consultation on the website to address accessibility gaps. A preliminary accessibility audit was conducted to evaluate the MAP website against WCAG 2.1 standards to assess its usability for people with disabilities. The findings highlighted issues that need to be fixed to make the website more accessible. These recommended modifications were applied across web pages.

8,17,192 users visited the website (Aug 22- March 25)
Avg engagement time per session: **1min 17sec**

The website is compatible with screen-reading software, improving access for people with visual impairments.

Individuals with dyslexia can benefit from more readable text by adjusting settings to dyslexic fonts, line spacing, and text size. Neurodivergent users can minimise sensory overload by changing the animation, contrast and saturation. For easy navigation, individuals with cerebral palsy can use the large cursor and the available options for enlarged font and text size. By offering flexible, user-controlled settings, the website ensures that people with diverse disabilities can tailor the digital experience to their comfort and needs.

The website offers 12 customisable accessibility settings- dyslexic fonts, text spacing, text size, highlighted links, hiding images, pausing animations, tooltips, a big cursor, line height, contrast, saturation, and alignment- addressing a wide range of accessibility needs.

MAP also launched its Digital Museum, which offers online exhibitions, learning resources, and events, providing an engaging platform for wider public access. To date, the Digital Museum has hosted **17 exhibitions** on MAP's website.

After its initial launch, the Digital Museum was further revamped to include a diverse calendar of talks, film screenings, workshops, seminars, and masterclasses. It also introduced a new Read section featuring blogs, interviews, and essays, along with an expanding video library showcasing events and collection highlights.

MAP undertook extensive R&D to establish its 3D Digital Experiences Centre—an immersive space that brings artworks to life through holographic technology. Designed to blend art and innovation, the centre enables visitors to interact with artworks in lifelike detail, offering dynamic 3D experiences that deepen engagement and transform how audiences connect with the museum's collection.

MAP's technology team shared that a significant portion of their initial years was invested in researching and developing the Digital Experience Centre, laying the groundwork for the interactive digital experiences available today. According to the team, much of the required technology and infrastructure was not readily available in India at the time. To bridge this gap, MAP partnered with an Australian technology firm to bring in the necessary expertise and solutions.

4 c. iv. Programmatic Accessibility

MAP's in-house Education and Outreach team, led by Ms Shilpa VijayaKrishnan, conducts all educational workshops and sessions. Designed to promote inquiry-based learning and foster curiosity, these workshops encourage participants to engage with art as a way of thinking. These are conducted for schoolchildren (aged 13-18) and for people with special needs. Each workshop typically lasts 2–2.5 hours and accommodates a group size of 25–30 participants. The team maintains a database of schools in Bangalore and proactively reaches out to them, following which schools send their students for day visits. Special arrangements are made for participants with special needs upon request.

The MAP education and outreach team has conducted workshops for a diverse audience. During COVID, these workshops were conducted online and were later moved to the education centre. Initially they faced challenges convincing schools to send their students, as museum education is relatively new in India. Over the years, consistent engagement with school students and teachers has helped gain trust and forge stronger relationships.



Topics dealt with in workshops

- Imagining Identities and Who Are We?, explore questions of identity through art.
- A Stitch in Time, which focuses on Kantha embroidery and the textile exhibition.
- Artful Thinking and Art Musings, which encourage mindful engagement with artworks.
- For the Love of Things, which explores the tradition of still life in art.

A special curated walkthrough for groups of visitors with disabilities can be pre-booked by contacting the inclusion manager via email. MAP offers tours with ISL interpreters, touch tours for people with visual impairments, and tours during quiet hours to avoid sensory overload.



Collaboration with organisations working in disability sector

MAP collaborated with the Indian Sign Language (ISL) Interpreter Association to provide ISL interpretation for all virtual events, and with Yunikee Accessibility Services for the Deaf Private Limited to produce ISL translation videos for the exhibition's content. Additionally, Vocal Eyes, a UK-based organisation, trained the MAP team members in creating accessible artwork descriptions and audio guides, while Saksham (Delhi) was involved in recording two audio guides for the opening exhibitions- Visible/ Invisible and Time and Time Again.

MAP networked with organisations working with Persons with Disabilities (PWDs), including Enable India, The Association of People with Disability (APD), and Haryana Welfare Society for Persons with Speech and Hearing Impairment, to directly reach the people with disabilities.

7 walkthroughs of MAP exhibitions for groups with specific needs were organised in the assessment period (2019-25). Some of these were extended via MAP's partner organisations, including Mitra for Life, Diya Foundation, EKA School, Mitra Jyothi and Enable India.

The study report can be accessed here:

[Inclusion in Museums- Perspectives of People with Disability](#)

To better understand the challenges differently abled people face in public and cultural spaces, such as museums, MAP commissioned the ReReethi Foundation to conduct a study. The study report is available in the public domain and captures insights from people with disability and disability experts. The report guided MAP's accessibility planning and serves as a resource for other cultural spaces building inclusive environments.

4 c. v. Social & Attitudinal Accessibility

An inclusion manager was appointed to oversee inclusion practices across all departments. A six-month internship programme was launched exclusively for people with disabilities to ensure inclusive hiring.

MAP serves as a platform for artists exploring diverse themes, with a focus on identity and LGBTQ narratives.

The MAP team participated twice in the Purple Fest, organised by the Office of the State Commissioner for Persons with Disabilities in Goa. Purple Fest aims to promote an inclusive and welcoming world for all.

At the event, MAP hosted a tactile booth featuring an exhibition-style display, along with an exclusive audio guide, to provide a comprehensive and accessible experience.

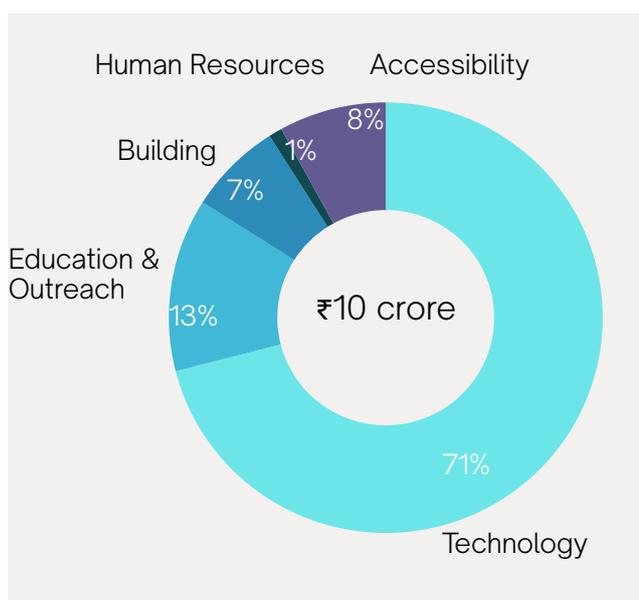
Sensitisation workshops were regularly conducted for MAP's internal team. An accessibility group was created, comprising representatives from each department, to integrate accessibility principles across all operations.



Positive Visitor
feedback on staff
interaction

24% rated their
experience as
"Excellent," while 44%
rated staff interaction
as "Good."

4 c. vi. Fund Utilisation (FY2019- 2025)



The ₹10 crore grant provided by Mphasis to MAP was utilised over 6 years for strengthening the museum's digital and operational capacity . 71% was invested in Technology, underscoring MAP's focus on digital infrastructure. Education and Outreach received 13%, while Building improvements (7%), Accessibility initiatives (8%), and HR (1%) reflecting a balanced approach to enhancing both visitor experience and institutional capability.

4.d. Impact

i. Improved accessibility for all:

MAP has placed great emphasis on ensuring accessibility as an essential part right from the planning phase.

Barrier-free movement has been enhanced through ramp facilities, wheelchair access, and elevators with accessibility features, and anti-skid floors that support smooth, safe movement across all floors. Entry to each exhibition and other spaces is wide enough for a wheelchair to

pass through easily. The MAP team currently does not capture data on the number of visitors with disabilities.



Visitor
footfalls

March 2023-24: **1,02,911**

April 2024- 25: **93,420**

ii. Educational outreach



MAP reached out **6284** school students from government and private schools reached through **252 workshops.**

98 students with special needs reached through **5 workshops**

MAP's educational programmes—workshops and events—provide engaging avenues to experience art. These sessions are customised for different audiences, including people with special needs, reflecting the museum's effort to create equitable access to learning spaces. For example, the Education Team shared that when a blind educator wished to explore the exhibitions, the galleries were opened early to give her dedicated time and space, demonstrating MAP's responsive and inclusive approach.

iii. Improved understanding of art/ culture

“Visiting MAP brings me joy because I can engage with the space independently. I enjoy visiting museums in general, but I usually need assistance at other places. I feel touch plays a crucial role in experiencing exhibitions especially for people with visual impairments. At MAP, the two features I found most meaningful were the audio guides and the tactile artworks.”

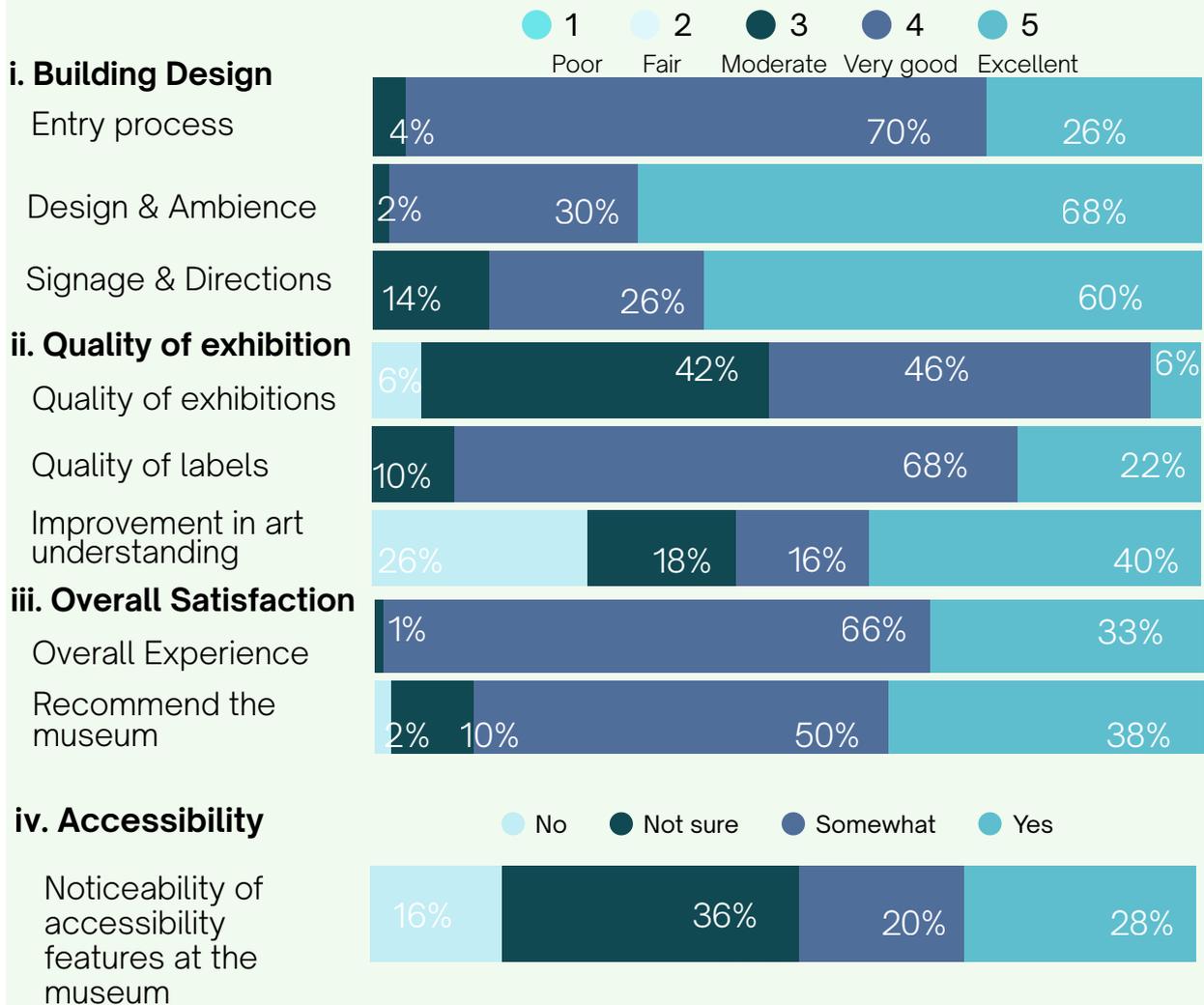
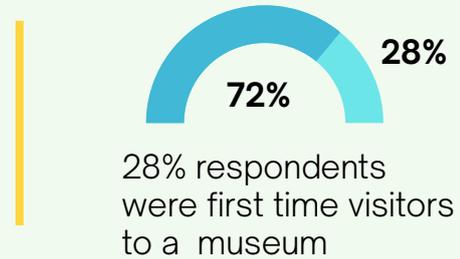
-Gokul Krishnan

40% of the survey respondents stated that their understanding of art has **“significantly improved.”**

Survey Responses

A satisfaction survey of 50 visitors was conducted to capture their views on MAP. In addition, in-depth interviews were carried out with 2 regular visitors with special needs.

Age	Student	Working professional	Others	Total
16-25	15	4	1	20
26-35		24		24
36-50		5	1	6
Total	15	33	2	50



99% respondents rated their overall experience at 4/5

88% respondents are **likely** to recommend the museums to others

84% of respondents said they would visit the museum again

5. Recommendations

- Development of a comprehensive museum map to facilitate navigation, including audio-guided navigation for the entire museum, tailored for visitors with special needs.
- Clear and prominently displayed documentation of all accessibility features available at the museum, such as wheelchair access, the quiet room, tactile resources, and other inclusive facilities. As most of the surveyed participants were not aware of the facility.
- Increase public awareness of the museum through social media, advertising, and broadcast campaigns to drive higher footfall, while highlighting the museum's accessibility features and strong commitment to inclusion.
- Incorporating recommendations / inputs from the feedback given by visually impaired visitors : e.g. the audio guide can be confusing at times, particularly when navigating the museum space. For instance, the guide may state that an artefact is “on the left” without specifying whose left, which leads to ambiguity. This aspect could be improved to enhance clarity and ease of navigation.
- Strengthen visibility and acknowledgement of Mphasis's support by enhancing on-site and digital branding.

SøStakes
Driving Social Value

What gets measured, gets valued