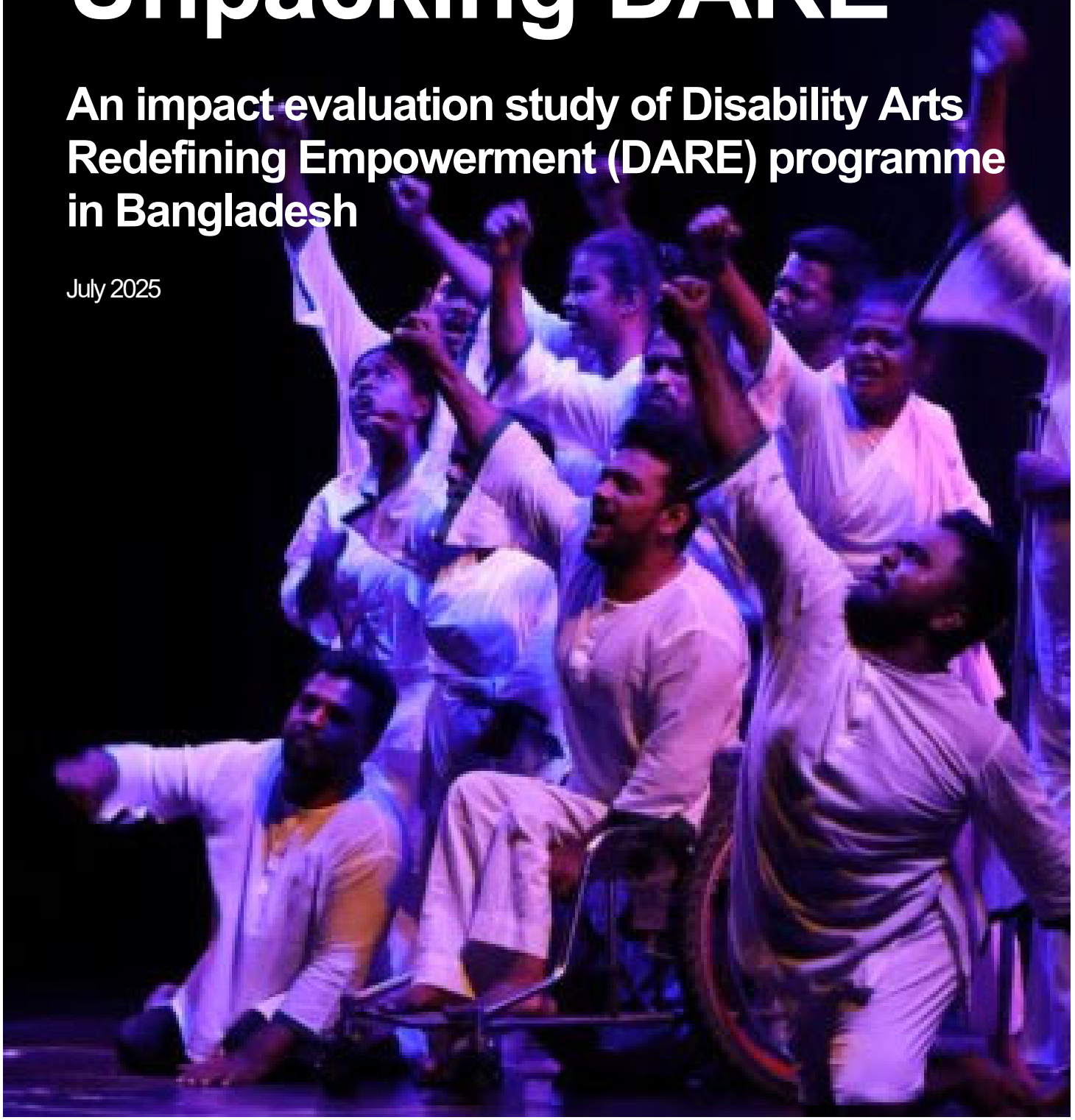
BRITISH COUNCIL

KEYMAKERS CONSULTING

Unpacking DARE

An impact evaluation study of Disability Arts Redefining Empowerment (DARE) programme in Bangladesh

July 2025



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Abbreviations

ARJ	A different Romeo and Juliet
BC	British Council
BDT	Bangladeshi Taka
BRAC	Bangladesh Rural Advancement Committee
BRIDGE	Bangladesh Reform Initiatives for Development, Governance and Empowerment
COVID-19	Coronavirus disease 2019
CRP	Centre for the Rehabilitation of the Paralysed
DARE	Disability Arts: Redefining Empowerment
FCDO	Foreign, Commonwealth and Development Office of the government of the United Kingdom
IID	Institute of Informatics and Development
NGO	Non-Government Organisation
RoI	Return on Investment
UK	United Kingdom
WOW	Women of the World

Glossary

Artist with disability	Persons with disabilities recruited for the DARE programme who underwent acting workshops during the programme duration, and were performers in the theatre pieces produced during DARE.
Non-disabled artist	Artists without disabilities who participated in the acting workshops of DARE and were involved in the theatre pieces produced during DARE.
Non-disabled theatre professional	Directors, actors, and other theatre professionals without disabilities who were involved in DARE.
Artist	All artists who were involved in DARE.
Disability arts	Any artwork that is created by persons with disabilities, celebrates the disability experience or uses disability as a major theme.
Disability-inclusive theatre	A form of theatre expression that includes artists of all genders, ethnicities, religions, and ages, whether or not they are experiencing disability, with the main approach of equal participation and integration of all artists, without exclusion.

Executive summary

The British Council Bangladesh has been working in the disability arts sector for a number of years. This is in line with the FCDO disability inclusion and rights strategy as well as the government of Bangladesh's priorities on recognising the rights of persons with disabilities and increasing access to various resources and opportunities for such individuals.

As British Council Bangladesh's flagship initiative in this space, the five-year project DARE (Disability Arts: Redefining Empowerment) was specifically designed to build understanding of disability, break the social stigmas surrounding disabilities, and bridge the gap between the disability sectors and wider society. The programme focused on artists with disabilities, and involved intensive acting workshops and developing theatre performance pieces which prominently feature such artists in key roles. The programme ended with the International Disability Art Festival in Bangladesh in 2024.

Evaluation objectives

1. To understand the ways DARE has driven meaning, capacity growth, and induced agency among programme stakeholders.
2. To identify the types of opportunities and access created through DARE.
3. To assess the unique value the British Council has offered through DARE with the wider disability arts and culture sector.
4. To assess the unique value the British Council has offered in managing the delivery of DARE during a global pandemic.
5. To evaluate the extent DARE has contributed to addressing the priorities relevant to the British Council's focus.
6. To identify any outcomes that were not envisaged during the project design that occurred during the implementation of DARE.

Evaluation approach

- A mixed methodology approach consisting of desk research, qualitative interviews and quantitative data collection has been used.
- A sample of 139 quantitative surveys with artists was covered, giving results that are statistically representative with a 95% confidence level and 5% error margin (for a programme that consists of approximately 200 artists). A total of 19 depth interviews, 8 family interviews and 8 key informant interviews (34 qualitative interviews in total) were conducted.

Evaluation findings

Laying the ground for disability-inclusive theatre in Bangladesh: Before DARE, other than British Council's own few initiatives, disability-inclusive theatre did not exist in Bangladesh. Before DARE, Dhaka Theatre, a 50-plus-year-old theatre troupe in Bangladesh, produced the country's first disability-inclusive theatre piece, 'A different Romeo and Juliet (ARJ)', that too with the support of British Council, and later partnered with British Council again during DARE. This was due to the lack of any other local troupe experienced in the disability-inclusive theatre.

Thus, DARE is impactful as a 'pioneering programme' as it (1) sets up and develops critical partnerships and theatre players who can be further grown in the future, (2) establishes standards for disability-inclusive theatre that will shape future outputs, and (3) creates compelling 'proofs of concept' in the form of high-quality theatre outputs, namely theatre pieces from all eight divisions in Bangladesh, and experimental pieces, all of which had artists with disabilities in the forefront.

Better understanding of disability amongst non-disabled theatre professionals: The design of DARE enabled non-disabled theatre professionals to confront their own biases regarding disability. This is encapsulated in the remarks made by non-disabled artists after DARE ended: "At the beginning, I wasn't sure how I would work them. They can't see anything, they can't hear anything. Later, slowly, I felt I understood them better. We formed a bond."

Destigmatising disability in the public sphere: DARE's decision to showcase artists with disabilities on large, public stages played an important role in destigmatising disability. It highlighted artists with disabilities, their talents, and refined skills in a highly visible manner, thereby dismantling pervasive beliefs about the abilities of such artists among audience members and artists themselves. One family member of an artist later commented, "…When I saw him on stage, I was so surprised. I couldn't believe he was able to memorise so many dialogues. I didn't know he was capable of all that."

Sustained connections between artists and theatre professionals: 27.5% of artists with disabilities completely agree that they have made connections with the theatre community and have been able to nurture relationships. Artists with disabilities who have been able to sustain connections have been able to participate in artistic work outside of DARE.

More connections within the disability community: For artists with disabilities, DARE has provided opportunities to connect with other members of the disability community. This has had a multiplier effect: these artists are passing forward the skills and knowledge acquired from DARE to other people with disabilities.

Better connections with international creative professionals: The directors and theatre groups that were involved with DARE have widened their network and have formed professional connections with foreign cultural institutions, and are currently trying to leverage these connections for funding or collaboration opportunities. For instance, Sundaram, the Dhaka Theatre's separate platform for artists with disabilities, has been applying for grants and has specifically reached out to UK-based collaborators who worked on DARE on new pieces.

More positive attitude towards own disability: The experience with DARE has led artists with disabilities to believe that their disability does not define them, that they too can achieve much more than they ever thought was possible.

More self-confidence in one's own abilities among artists with disabilities: One of the most noticeable impacts has been the change in self-confidence among artists with disabilities. These artists are more confident in their physical, mental, and creative abilities, and consequently, participate more in family and community settings. "I feel more confident. I feel I can take on more responsibilities. I was too scared to do that before," remarked an artist with disability during the evaluation.

Public recognition of achievements as an artist with disability: DARE has been able to recognise the achievements of artists with disabilities and has provided public platforms for this talent to be showcased. As a result, these artists are more confident and have also received much-needed validation.

New performance skill set among artists with disabilities: Artists with disabilities believe that the extensive acting workshops were sufficient at teaching various theatre performance skills, which were completely new for most.

Acquisition of diverse performance skillset among all artists: All artists have acquired a range of performance skills from DARE, such as public speaking, improvisation, emoting, and so on. These skills have translated well outside of DARE: artists say they are better at communication and negotiation in different spheres of their lives.

Higher proficiency in leadership and collaboration skills among artists: There has been an increase in both leadership and collaboration skills among all DARE artists. This has directly impacted their professional lives: artists are taking more ownership in their workplace and are taking on more challenging work.

Increased creativity among artists: DARE has also succeeded in enhancing creativity among artists, resulting in better problem solving and more ease in coming up with new ideas.

Acquisition of the basics of Bangla sign language: A majority of artists say they have learnt Bangla sign language through DARE, though most also agree that the knowledge is rudimentary and enough for basic communication.

More confidence among artists with disabilities to express opinions: One of the most visible impacts of DARE has been the increased confidence to speak up among artists with disabilities.

More confidence among artists with disabilities in decision making: Another visible change among artists with disabilities has been their increased autonomy in making decisions in their own lives. They report being more independent and feeling more confident in handling basic tasks on their own.

More autonomy among female artists with disabilities: Before DARE, female artists with disabilities were more likely to be quieter, shyer, and less likely to volunteer. DARE has succeeded in giving them more self-confidence, and motivating them to make more decisions for themselves. This has manifested in multiple ways: female artists make more independent decisions at home, travel alone more frequently, travel to other districts unaccompanied, and feel more confident in dressing however they wish.

Acting as an avenue of creative expression for people with disabilities: Through their participation with DARE, artists with disabilities have acquired acting skills, which they can now apply to perform in actual stage productions. In fact, 94.5% of artists with disabilities were able to perform in one of the regional theatre pieces from DARE.

Created a pool of aspiring artists – a double-edged sword: Most of the artists with disabilities now identify themselves as ‘professional artists’ instead of amateur artists. They have shared that DARE has nurtured their talents and taught them to dream big, but there are limited avenues to exercise their artistic abilities at present.

Broadened skill repertoire and visual vocabulary among non-disabled theatre professionals: For all non-disabled theatre professionals in DARE, the programme has had a significant impact on their skills and range. They now have a bigger toolkit that utilises different sensorial techniques in performance, incorporates more innovative uses of sound and visual cues, and employs more innovative approaches to storytelling, among other enhancements.

Increased propagation of different types of art forms: The directors, artists and invited guests of DARE appreciate the programme’s role in introducing and familiarising them to

different types of art forms, such as silent plays, physical storytelling, tactile art, musical puppetry and so on. This has broadened their perception of theatre art and given them inspiration for future work. Some directors and collaborators have shared that they have already tried out some of these new art forms in their own work.

Increased awareness of sign language as a medium of creative expression: Instead of treating sign language as just another accessibility aid, it was creatively incorporated into the storytelling of the theatre pieces produced during DARE. This made an impact on theatre professionals in the audience, especially among international artists who have expressed their desire to incorporate similar techniques in their own theatre work.

Increased visibility and sharing of local cultural heritage: During DARE, deliberate attempts were made to ensure that regional productions are built around local stories and traditions, such as showcasing the history of Bangladesh, adapting local folk ballads into the theatre format, creating contemporary adaptations of folktales, and so on.

Increased awareness of major social issues through storytelling: Some attempts were made in addressing contemporary social themes like deforestation through traditional stories and art forms.

Value addition by the British Council during DARE

Well-established repute as an arts expert and innovator: The British Council is considered as an expert and innovator in the Bangladeshi arts space. As a result, the British Council was best positioned to introduce the concept of disability-inclusive theatre to Bangladesh through DARE.

Recognition as a tastemaker and connoisseur: Whenever the British Council is involved, it is taken seriously by the Bangladeshi Arts community. This has been critical for DARE: it compelled influential figures to seriously consider the work of artists with disabilities as serious outputs rather than as a 'charity project'.

Previous collaborations with international experts in disability arts and inclusive theatre: The British Council's previous work with the 2012 London Olympics, the Unlimited Festival in the UK, and its continuous collaboration with Jenny Sealey and Graeae were critical in shaping the design and execution of DARE.

Synthesising learnings from other British Council works in Arts, Education and Society: The British Council has extensive experience of being involved in education and social programmes across Bangladesh. Learnings from these experiences influenced how DARE was

designed and implemented. The empowerment-driven interventions from the Active Citizens programme, soft and hard skill development approaches from Education projects and partnerships cultivated from other British Council programme strands were leveraged in DARE.

Leveraging the British Council's image: Another role the British Council was able to play during DARE was leveraging its image and connections to engage with policymakers, influential figures, and mass media. This has led to the British Council obtaining permission to modify state-run and private facilities to make them more accessible, securing high-level policymakers to attend DARE events, and gaining access to resources that were otherwise unattainable.

1. Introduction

1.1 Disability Arts Redefining Empowerment (DARE): Programme overview

The British Council Bangladesh has been working in the disability arts sector for a number of years. As its flagship initiative in this space, the five-year project DARE (Disability Arts: Redefining Empowerment) was specifically designed to build understanding and confidence amongst the disability and arts sectors, break the social and cultural stigmas surrounding disability, and bridge the gap between the disability sector and wider society.

DARE programme ran from 2019 to 2024 and focused on developing the capacity of artists and persons with disabilities through a series of training and capacity development programmes in partnership with Dhaka Theatre, and artists and arts organisations from Bangladesh and the UK. The programme covered all eight divisional cities in Bangladesh, where both artists with disabilities and non-disabled artists from local theatre organisations participated. Theatre performances were designed and developed under DARE, which prominently feature artists with disabilities in key roles.

The DARE programme ended with the International Disability Art Festival in 2024. This two-day festival was organised jointly by Dhaka Theatre and British Council, with support from Sundaram and the Institute of Informatics and Development. It featured a variety of events including theatre performances, film screenings, exhibitions, and seminars. The festival featured 10 theatre productions from eight divisional cities of Bangladesh, involving the direct participants of DARE.

DARE's goals are in line with the UK's priorities in disability rights. FCDO's Disability Inclusion and Rights Strategy 2022 to 2030, which aims at ensuring the UK's leadership on disability inclusion, is concentrated on four outcomes: (1) respecting, protecting and fulfilling all human rights and fundamental freedoms of people with disabilities everywhere; (2) promoting the full, active, and meaningful participation, representation and leadership of people with disabilities at all levels; (3) supporting the independence, choice and decision-making of people with disabilities in all aspects of their lives; and (4) building a more complete and transparent evidence-base on the lived experience of people with disabilities[1]. DARE's overarching goals are aligned with outcomes 3 and 4 of this policy, and directly tie into a key intervention area

[1] Foreign, Commonwealth and Development Office, UK. (Feb 2022). *FCDO Disability Inclusion and Rights Strategy 2022-2030*.

from the same policy: tackling discriminatory beliefs, practices, structures, and systems at all levels[2].

Similarly, DARE's main activities are aligned with the government of Bangladesh's own enacted legislation, namely the Rights and Protection of Persons with Disabilities Act 2013. This is focused on recognising the rights of persons with disabilities and increasing access to various resources and opportunities, and includes the following specific provisions: (1) to ensure the development of creative, artistic and intellectual potential of persons with disabilities; (2) to develop cultural activities for different of disabilities, and create opportunities for persons with disabilities to participate in such activities; and (3) to take steps to prepare and disseminate appropriate drama, theatre, film, and so on for different types of disabilities[3].

1.2 DARE programme initiatives and activities

To fully understand the impact of DARE, it is important to trace the chain of initiatives that led to the inception of the programme as well as the activities that were undertaken during and after the programme's five-year tenure. This section gives an overview of the pivotal initiatives that contributed to DARE's eventual outcomes. To read the complete list of activities done under DARE, please refer to: Appendix 10 List of activities and initiatives from DARE.

Pre-DARE initiatives

These are the significant initiatives that took place before the inception of DARE but impacted the programme design and modality.

- **2012**: London 2012 Paralympics Opening Ceremony is co-directed by Jenny Sealey, the Artistic Director of Graeae Theatre Company, a UK-based theatre group specialising in world-class accessible theatre. The British Council was already a partner and collaborator with the London Organising Committee of the Olympic Games and had launched the 'Unlimited Festival' where new pieces of work by artists with disabilities were commissioned.

- **2013**: The British Council Bangladesh partners with Dhaka Theatre, a prominent Theatre group from Bangladesh, and Jenny Sealey from Graeae, and initiates a

[2] Foreign, Commonwealth and Development Office, UK. (Feb 2022). *FCDO Disability Inclusion and Rights Strategy 2022-2030*.
[3] Government of Bangladesh. (2013). *Rights and Protection of Persons with Disability Act of 2013*.

disability arts project focused on empowering people with disabilities through acting workshops. These workshops are run until 2015.

- **2015**: Shakespeare Lives is the British Council's major cultural programme marking the 400th anniversary of William Shakespeare's death. As part of this, the British Council Bangladesh, in collaboration with the Graeae and Dhaka Theatre commissions 'A Different Romeo and Juliet' (ARJ), featuring artists with disabilities. A total of 17 artists with disabilities from the acting workshops are been selected for this production. ARJ made its premiere in 2016.

DARE initiatives

The following lists the major initiatives undertaken under DARE throughout its duration.

- **2019**: The British Council in Bangladesh partners with Dhaka Theatre and Institute of Informatics and Development (IID), and officially launches DARE.
  - Dhaka Theatre establishes Sundaram – a theatre platform specifically for artists with disabilities. It is the first of its kind in Bangladesh.
  - Sundaram starts its work in all eight divisional cities in Bangladesh.

- **2019**: Two artists with disabilities from DARE, along with the team from Dhaka Theatre, attend disability theatre workshops in the UK, organised by the British Council. These workshops are attended by artists from Japan, Bangladesh, and the UK, leading up to the production 'Tempest: Reimagined,' directed by Jenny Sealey.

- **2019-2020**: Two-tier auditions (which are conducted in two distinct phases) take place in all eight divisions in Bangladesh to screen and identify potential artists.
  - This is done by the British Council Bangladesh, linking with ARJ partners in the disability sector.
  - About 25-35 people with disabilities from each division are invited to participate in acting workshops. A few of the artists with disabilities who joined DARE had previously performed in ARJ.

- **2020**: First round of acting workshops, taking place in all eight divisions.
  - Due to COVID-19 lockdowns, a mixed approach is followed: sporadic regional workshops are done in person using social distancing, and remote acting lessons are conducted via video conferencing and uploaded video content.

- These workshops were conducted by trainers who worked on ARJ and attended the workshops from ‘Tempest: Reimagined.’

- **2021**: In celebration of the British Council’s 70th anniversary in Bangladesh and Bangladesh’s 50th year of independence, the silent theatre play ‘*Noishobde Ekattor* (’71 in Silence)’ is produced by the British Council, in partnership with Dhaka Theatre.
- It features 15 artists with disabilities from all eight divisional cities.
- The piece focuses on the story of the birth of Bangladesh, told without any dialogue through physical storytelling. It is directed by Ramesh Meyyappan, a Glasgow-based theatre maker and an artist with a hearing disability.
- The piece premiered in March at Bangladesh Shilpakala Academy's National Theatre.

- **2021-2023**: Intensive acting workshops take place on a regular, monthly basis in all eight divisional cities.

- **2023**: Preparation for all eight regional productions begins.
- Dhaka Theatre facilitates the selection of directors for the productions and the development of the production concepts.
- Artists are shortlisted for the regional production based on their talent, capabilities, and willingness to participate.
- Rehearsals begin with director, cast and crew

- **2024**: Eight theatre productions from eight divisional cities in Bangladesh are staged in large venues. The performances are public, and this is the first time family members, friends, and colleagues of artists with disabilities get to witness the artists perform. The productions are staged once in their regional cities, except in Mymensingh.

- **2024**: The British Council, in partnership with IID, arranges a series of policy dialogue breakfasts with government, non-government entities, and sector experts.

- **2024**: The inaugural International Disability festival is launched in April 2024 at the Bangladesh Shilpakala Academy in Dhaka.
- The 2-day long festival consists of the staging of: (1) ‘*Noishobde Ekattor*’, the eight regional theatre productions and one theatre piece from *Jana Sanskriti*: Centre for Theatre of the Oppressed, Kolkata, (2) panel discussions, (3) film screenings, (4) an

art exhibition that celebrates disability art and (5) a ‘marketplace’ showcasing different disability related organisations and services.

- The festival is attended by government officials, prominent players in the arts and theatre sector, leading figures and organisations in the disability sector, and famous artists and performers. It is also open to the public.
- International stakeholders from countries including India and Nepal are also invited to participate in the panel discussions and enjoy the festival.

1.3 Evaluation objectives

DARE is a ‘Culture Responds’ programme, as per the British Council’s Global Arts programme classification, and this evaluation will examine programme outputs from the lens of a Culture Responds programme.

The broad objectives that this impact evaluation study attempted to answer are as follows:

1. To understand the ways DARE has driven meaning, capacity growth, and induced agency among programme stakeholders.
2. To identify the types of opportunities and access created through DARE.
3. To assess the unique value the British Council has offered through DARE to the wider disability arts and culture sector.
4. To assess the unique value the British Council has offered in managing the delivery of DARE during a global pandemic.
5. To evaluate the extent DARE has contributed to addressing the priorities relevant to the British Council’s focus.
6. To identify any outcomes that were not envisaged during the project design that occurred during the implementation of DARE.

2. Methodology

2.1 Evaluation methods and target respondents

To meet the objectives of the impact evaluation study, a mixed methodology approach has been used to cover following listed categories of stakeholders.

Depth Interview

Detailed interviews are ideal for collecting honest and frank opinions of individuals on their perceptions, needs, expectations, fears, concerns etc. as in this format, an individual's views are not judged by others. For the DARE evaluation, detailed interviews were conducted with:

- Artists with disabilities:
  - They are the main focus of the programme design.
  - They are the recipients of training, capacity building, assistance, and support, and are the highlights of programme's artistic outputs. Their feedback helped in determining if DARE was inclusive, effective, and able to impact positively.

- Other non-disabled artists:
  - Have worked directly with artists with disabilities.
  - Have attended DARE workshops and participated in the production of the artistic outputs under DARE.

- Directors:
  - Have worked on the performance pieces developed under DARE.
  - They are the directors who worked alongside the artists and can provide evidence on what worked and didn't work.
  - They also gave a perspective on the programme's impact on their own approach to disability arts.

Family Interview

Family interviews at the respondent's habitat are ideal for collecting opinions and views from the whole family, their perception of the programme outcomes and impacts on the artist with disability, the family, and the community. Family interviews were conducted with:

- Artists with disabilities

- Their family members who are the closest to the artist (who take care of them and/or depend on them):
  - Female or male, over 18 years
  - They are living with the artists with disabilities in the same household and are the indirect beneficiaries of DARE, as the capacity building and support the artists have received through DARE has impacted the family.
  - For some artists with disabilities, family members act as primary caregivers and interpreters (such as for artists with hearing disabilities) and have accompanied the artist to workshops, trainings, and rehearsals. Thus, they provided counterfactual evidence regarding the outcomes of the programme.
  - They also know the artists with disabilities up close and are witnesses to change: they were able to identify the direct and indirect impacts of DARE on artists, including providing evidence of the programme's impacts on the artists' emotional well-being.

Key Informant Interview

Key informant interviews were conducted with:

- Internal stakeholders from the British Council and the programme delivery partner
  - This includes the British Council team and the main delivery partner for the programme, Dhaka Theatre.
  - The imagination, insights, and experiences of these stakeholders led to the original design of the project. They are aware of the project's intended objectives, the deviations from the plans, and the resulting outcomes.
  - They also gave a perspective on the outcomes of DARE on the greater disability and arts sectors.

- Collaborators:
  - They are the collaborators in the development and implementation of different aspects of DARE.
  - They are also experts in their fields and have had previous experience working with other disability arts projects.

- External stakeholders:
  - There are other organisations working in the disability or arts sector in Bangladesh.
  - They were involved with DARE on a limited capacity and were not involved with programme design.

.

Survey Interview

Survey interviews aided with structured questionnaires were conducted with direct programme participants of DARE: the artists. A structured survey is the most suitable tool for measuring change in attitudes, skills, and capacity in the participants, as well as for measuring the extent of perceived programme impacts.

Internal programme document review

A review of documents from DARE was necessary to set the context, determine what activities did take place, uncover any monitoring of outcomes, and provide evidence for identified impacts. The following types of documents were reviewed:

- DARE project management documents, timelines, and resource allocations
- DARE logic model
- Monitoring and evaluation materials for DARE
- Budget documents
- Safeguarding documents
- International Disability Art Festival planning documents, contents, and toolkits
- Media reports
- Global Arts Outcomes definition pack

2.2 Approach in mapping impacts with Global Arts outcomes

One of the objectives of this evaluation is to understand the ways the work delivered by DARE contributed to addressing the sectoral needs and priorities relevant to the British Council's focus. To do this, the identified impacts from the DARE programme were mapped with Global Arts outcomes, as well as the core evaluation questions.

The following approach was used for this mapping:

- First, both the broad and specific impacts from the DARE programme were identified.
- Then, the Global Arts outcomes were reviewed, and the ones most relevant to the findings of this evaluation were shortlisted.
- Next, DARE impacts that relate to specific Global Art outcomes were identified. Impacts that do not relate to any specific Global Arts outcome were also identified.
- Finally, DARE impacts were nested under each Global Arts outcome and mapped.

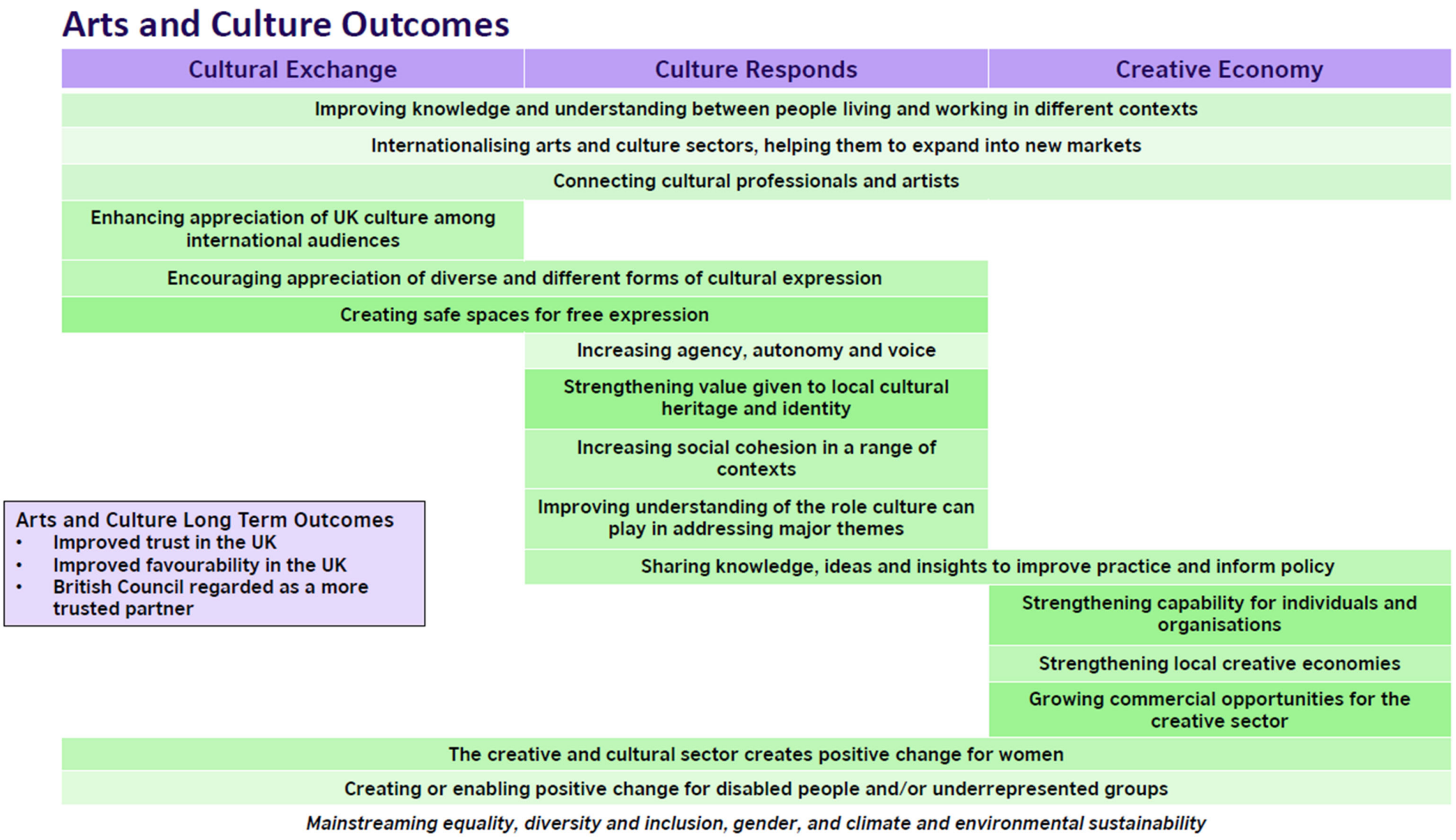


Figure 1 British Council's Global Arts outcomes

2.3 Research locations

The following research locations were covered in the qualitative and quantitative data collection:

- All eight divisional cities (Dhaka, Chattogram, Mymensingh, Rangpur, Rajshahi, Barisal, Khulna, and Sylhet) were covered.
- This covers all of the locations targeted by DARE, thus ensuring representative coverage of beneficiaries.



Figure 2 Research locations covered in the impact evaluation study of DARE

2.4 Sampling

Quantitative sample

Considering there were approximately 200 artists involved, a total sample of 135 artists was covered, giving survey results that are statistically representative with a 95% confidence level and 5% error margin.

Gender	Artist with disability	Non-disabled artist
Female	32	15
Male	59	33
Total	**91**	**48**

Table 1 Breakdown of the artists surveyed

Qualitative sample

A total of 19 depth interviews, 8 family interviews and 8 key informant interviews (34 qualitative interviews in total) were conducted.

Profile	Dhaka	Chattogram	Sylhet	Mymensingh	Khulna	Barisal	Rangpur	Rajshahi	Total
Interviews with artists with disabilities	2	2	2	2	2	2	2	2	**16**
Family interviews	1	1	1	1	1	1	1	1	**8**
Other DARE participants – non-disabled artist/director	3								**3**
Internal stakeholders	3								**3**
Collaborator and external Stakeholder Interviews	5								**5**

Table 2 Breakdown of the types of interviews conducted across research locations

2.5 Study limitations

Lack of input from original programme designers

At the time of the impact evaluation study in 2025, the original design, planning, and implementation team from the British Council Bangladesh was no longer working with the organisation. To get a representative viewpoint of the programme designers, the following strategy was undertaken:

- Programme designers of DARE were interviewed during the Year 1 Progress Evaluation Study as part of the programme monitoring and evaluation document set. Transcripts from those interviews were revisited to document the intention and programme modifications carried out by the original designers.
- Key personnel from the British Council who have worked on DARE or were involved with the programme were interviewed.
- Dhaka Theatre has been a programme partner with DARE throughout the programme's duration, from inception to the International Disability Art Festival in 2024. Key personnel from Dhaka Theatre were interviewed to get input on the achieved outcomes and observed impacts from the programme designers' perspective.

Interviews with participants with auditory / speech disabilities

Research tools may have been simplified and adapted for those with auditory and/or speech disabilities.

- Standard sign language interpreters were used for interviews involving artists with disabilities who know sign language but do not have any family members at home who can act as an interpreter.
- For artists with hearing disability who do not know standard sign language, they communicate through gestures understood only by family members. Thus, researchers have relied on these family members to decode and interpret complex ideas and emotions.

3. Artists with disabilities: An introduction

Before diving into the outcomes and impacts of the DARE programme, it is important to understand the artists with disabilities, their realities, and the motivations behind their involvement with DARE. This will provide much-needed context on how and why DARE impacted them.

Profile of artists with disabilities

Most of the artists with disabilities who were interviewed for this study come from supportive families who have, despite limited incomes, invested money in seeking rehabilitation and treatments for the artists, and have supported them throughout their DARE journey. Despite this, most of the artists with disabilities have also experienced neglect, abuse, insults, discrimination, and bullying due to their disability at some point in their life.

Many of the artists with disabilities are already part of an organisation related to disability – for some, it is a source of employment. Nearly all have a family member, friend, acquaintance, or colleague who is also a person with disability.

Most of the artists with disabilities also have responsibilities in their own households and are trying to lead a more independent life. Many of them want more permanent, better-paying, or more fulfilling employment and express anxiety over whether they will be able to do so. They also want to continue engaging with theatre in some capacity, though only a few have worked on a production after DARE.

Below is a summary of the demographic profile of the artists surveyed for this study:

- 1:2 ratio for female and male artists.
- Nearly 80% of surveyed artists are 35 years old or below.
- 84.2% of all surveyed artists have a lower income compared to the monthly average household income of BDT 32,422, as determined by the Household Income and Expenditure Survey 2022 in Bangladesh.

For full breakdown of demographics, please refer to Appendix 11 Profile of surveyed artists.

Overview of engagement with DARE

Only 7.7% of artists with disabilities and 2.1% of non-disabled artists dropped out of DARE. This indicates that DARE's two-tier audition process was successful at identifying artists who were genuinely interested in acting, and that DARE was successful at motivating these artists to commit to the programme over a long period of time.

Duration of involvement	Artist with disability	Non-disabled artist	Grand Total
Dropped out	7.7%	2.1%	5.8%
2019 to 2024	50.5%	47.9%	49.6%
2020 to 2024	14.3%	8.3%	12.2%
2021 to 2024	8.8%	0.0%	5.8%
2022 to 2024	9.9%	2.1%	7.2%
2023 to 2024	7.7%	27.1%	14.4%
2024	1.1%	12.5%	5.0%
Total	100%	100%	100%

Table 3 Duration of involvement with DARE among surveyed artists

The overwhelming majority of artists with disabilities (93.4%) and non-disabled artists (87.5%) have had an extremely positive experience with DARE.

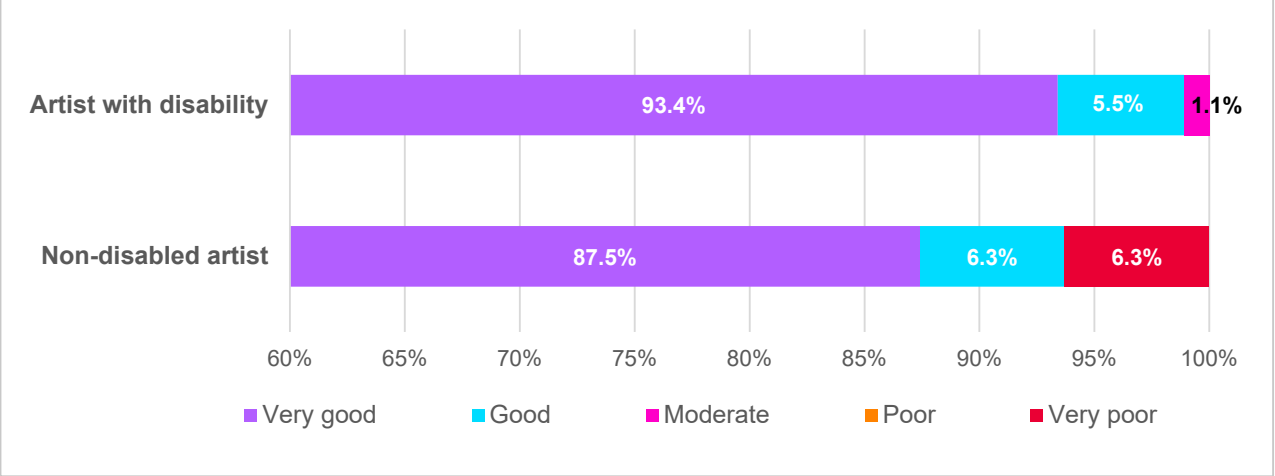


Figure 3 Rating breakdown of overall experience with DARE among surveyed artists

Of the 139 artists surveyed, 94.5% of artists with disabilities and 91.7% of non-disabled artists have participated in at least one theatre production during DARE. This too was a very positive experience for the majority of artists.

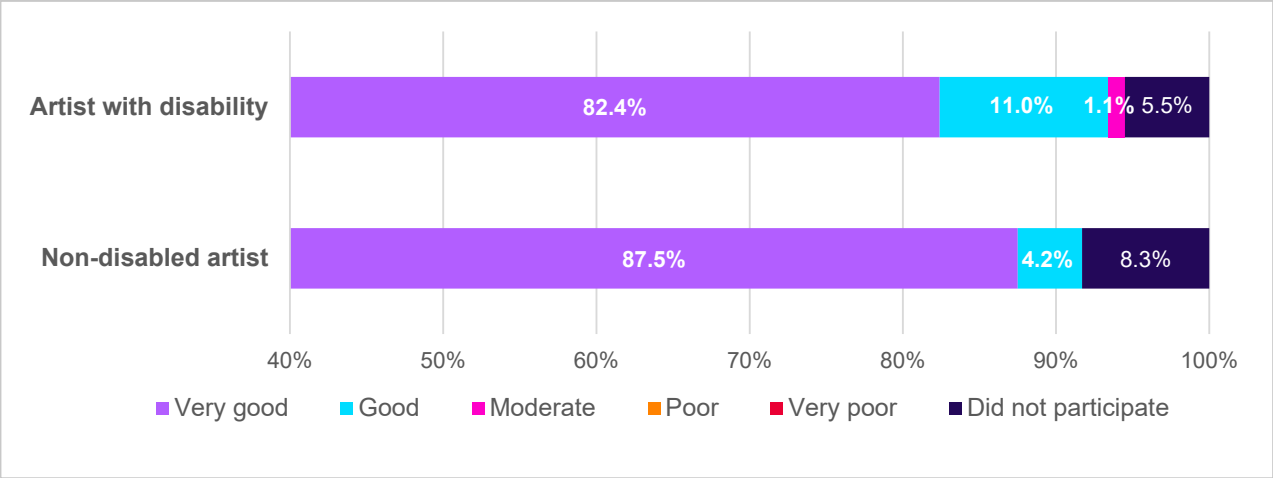


Figure 4 Rating breakdown of theatre performance experience with DARE among surveyed artists

4. Impact evaluation findings

Mapping DARE impacts with Global Arts outcomes

As described in the methodology section of this report, the impacts of DARE that were identified have been mapped with the British Council's Global Arts outcomes. This mapping exercise gives a holistic view of how the impacts of DARE align with the British Council's own priorities.

The results of the mapping exercise are listed below.

- A total of 24 specific impacts were identified during this evaluation. These includes those that affect only participants of DARE, to impacts that are more far-reaching, impacting the disability sector and the arts sector from a wider perspective.
- Of these 24 impacts, 23 of these impacts directly relate or contribute to a specific Global Arts outcome.
- These impacts have been mapped with a total of 10 Global Arts outcomes. 9 of these are priorities for 'Culture Responds' programmes, while 1 of them specifically relates to 'Creative Economy' projects. For the full list of Global Arts outcomes, please refer to Appendix 8 Full list of the British Council's Global Arts outcomes.
- Only 1 impact from this study does not directly relate to or nest under any Global Arts outcome.

The diagram below illustrates how the impacts of DARE contribute to the British Council's Global Arts priorities.

DARE outcomes	Specific DARE outcomes	Global Arts outcomes
A.1 Laying the ground for disability-inclusive theatre in Bangladesh		A.1 does not related to any specific Global Arts outcome
A.2 Improved knowledge and understanding regarding disability	A.2.1 Better understanding of disability amongst non-disabled theatre professionals	Improving knowledge and understanding between people
	A.2.2 Destigmatising disability in the public sphere	
A.3 More connections between artists and cultural professionals	A.3.1 Sustained connections between artists and theatre professionals	Connecting cultural professionals and artists
	A.3.2 More connections within the disability community	
	A.3.3 Better connections with international creative professionals	
B1. Positive outlook towards disability	B.1.1 More positive attitude towards one's own disability	Creating or enabling positive change for disabled people
	B.1.2 More self-confidence in one's own abilities among artists with disabilities	
	B1.3 Pubic recognition of achievements as an artist with disability	
B.2 Increased capacity for artists	B.2.1 New performance skill set among artists with disabilities	Strengthening capability for individuals and organisations
	B.2.2 Acquisition of diverse performance skillset among all artists	
	B.2.3 Higher proficiency in leadership and collaboration skills among artists	
	B.2.4 Increased creativity among artists	
	B.2.5 Acquisition of the basics of Bangla sign language	
B.3 More agency, voice and autonomy among artists with disabilities	B.3.1 More confidence among artists with disabilities to express opinions	Increasing agency, autonomy, and voice
	B.3.2 More confidence among artists with disabilities in decision making	
B.4 More autonomy among female artists with disabilities		The creative and cultural sector creates positive change for women
C.1 Introduced a new avenue of creative expression to persons with disabilities	C.1.1 Acting as an avenue of creative expression for people with disabilities	Encouraging appreciation of diverse and different forms of cultural expression
	C.1.2 Created a pool of aspiring artists: a double-edged sword	
C.2 Introduced diverse art forms and performance techniques	C.2.2 Broadened skill repertoire and visual vocabulary among non-disabled theatre professionals	
	C.2.3 Increased propagation of different types of art forms	
	C.2.4 Increased awareness of sign language as a medium of creative expression	
D.1 Increased visibility and sharing of local cultural heritage		Strengthening value given to local cultural heritage and identity valued
D.2 Increased awareness of major social issues through storytelling		Improving understanding of the role culture can play in addressing major themes

Figure 5 Mapping DARE impacts with the British Council's Global Arts outcomes

Impacts related to the development of disability-inclusive theatre in Bangladesh

DARE outcomes	Specific DARE outcomes	Global Arts outcomes addressed by DARE	Evaluation questions			
			How DARE drove **growth** and **agency**	Types of **opportunities** created by DARE	**Value** BC created for the **wider sector**	Value BC created during the pandemic
A.1 Laying the ground for disability-inclusive theatre in Bangladesh		A.1 does not related to any specific Global Arts outcome	Covered in outcomes A.2.1, A.2.2, A.3.1, A.3.2	Covered in outcomes A.1, A.3.1, A.3.2, A.3.3	Covered in outcomes A.1, A.2.1, A.2.2, A.3.1, A.3.3	Covered in outcomes A.3.1, A.3.2, A.3.3
A.2 Improved knowledge and understanding regarding disability	A.2.1 Better understanding of disability amongst non-disabled theatre professionals	Improving knowledge and understanding between people				
	A.2.2 Destigmatising disability in the public sphere					
A.3 More connections between artists and cultural professionals	A.3.1 Sustained connections between artists and theatre professionals	Connecting cultural professionals and artists				
	A.3.2 More connections within the disability community					
	A.3.3 Better connections with international creative professionals					

A.1 Laying the ground for disability-inclusive theatre in Bangladesh

The most significant impact of DARE has been developing disability-inclusive theatre in Bangladesh, a country where such a concept was non-existent.

As outlined in Section 1 in this report, before DARE, other than British Council's own few initiatives, disability-inclusive theatre did not exist in Bangladesh. While the country does have an existing theatre culture and a rich legacy of playwrights, theatre is a niche medium and is not equipped to deal with the needs of artists with disabilities nor is there an ecosystem in place to support disability arts.

> "I first got involved in 2012…There were no disabled people on the stages in Bangladesh, and I think I am right in this." – Collaborator

> "Before 2012 [referring to ADJ] there was no work in the disability sector for theatre. There was only theatre outreach work with marginalised communities." – Internal Stakeholder, delivery partner

According to Raymond Vernon's Product Life Cycle Theory, a new sector goes through four distinct phases of growth, with specific challenges in each phase:



Figure 6 Four stages of growth according to Raymond's Vernon's Product Life Cycle Theory

Disability-inclusive theatre is in its 'genesis' phase in Bangladesh and DARE is impactful as a 'pioneering programme' since it has succeeded in accomplishing following:

- **Setting up important linkages that can be nurtured into a full ecosystem**:
  - Bringing in experts (such as Graeae) and leveraging learnings from other British Council disability arts initiatives like ARJ.
  - Partnering with Dhaka Theatre (already trained by Graeae during ARJ), who in turn established a separate disability arts platform 'Sundaram' at all eight divisional cities.
  - Auditioning for talent from all eight divisions, thus creating a nationwide network.
  - Including non-disabled artists from all eight divisions as participants in the training workshops.
  - Greenlighting separate theatre productions in each divisional city, each with their own director, crew, and talent.
  - Involving teachers and students from the drama and theatre departments of leading public universities (like the University of Dhaka, University of Chattogram and University of Rajshahi) in developing the regional productions.

"Sundaram was started in 2019…we have eight offices of Sundaram in each division. We are trying to expand this into 64 districts." – Internal stakeholder, programme delivery

- **Establishing standards, guidelines and expectations that will shape future outputs:**
  - Utilising the learnings from the ARJ workshops and production to set the standards for artist capacity building and production design.
  - Leveraging the expertise of Dhaka Theatre, a partner who is known for standards of excellence.

- Maintaining strict standards of quality and discipline for all artists during all stages of DARE.
- Using experts like Birds of Paradise Theatre Company for developing guidelines and toolkits on accessibility for the regional productions.
- Staging all productions in prominent venues in the capital and in divisional cities
- Arranging the International Disability Art Festival in a grand scale with high media visibility.

"For Tempest reimagined, we had a 10-day workshop in the UK where we learnt with artists from different countries. It was so energetic. Everyone could contribute a lot." – Internal stakeholder, programme design

- **Creating a compelling 'proof of concept':**
- High-quality regional theatre productions: This establishes that high-quality artistic output is possible from every part of Bangladesh.
- Commissioning experimental pieces like '*Noishobde Ekattor*': This pushes the boundary of audience expectations on what is possible from artists with disabilities.
- Public staging of productions: Showcases the level of talent of artists with disabilities and highlights that they can perform at a national level.
- Ending the project with the International Disability Art Festival: Places a spotlight on the high quality of Bangladeshi work in front of government officials, policymakers, prominent artists, local creative players, and international creative partners.

"What really struck me was how big and how grand the festival was. It was clear that they invested a lot of money into it. The quality of the work was excellent. Some of the work was exceptional and inspiring. There was a lot I felt I would want to do in my own country." – Collaborator

While the current programme design is a good starting point for disability-inclusive theatre in Bangladesh, the current ecosystem established under DARE does not support expansion. The overall impact of DARE on developing disability-inclusive theatre is limited only to the collaborators, partners, vendors, and artists who were engaged in the programme, as well as the guests and audience members who watched the stage productions or visited the International Disability Art festival.

Expanding disability-inclusive theatre requires critical players to increase their reach and broaden their scope of work, which is too vast a task for a single entity like the British Council or

Dhaka Theatre. To grow disability arts, there needs to be a full ecosystem with inputs from the government, policymakers, NGOs, cultural institutions, and private players.

> "I think it's had, in the short term, tremendous impact because I have seen those individuals who've taken part in this programme…But, I don't think there's been a breadth of impact…It's quite a tailored group of people. We're not saying there's 4,000 artists who benefit." – Internal stakeholder, programme design

The intention of organising the International Disability Art festival was to provide inspiration to local and international cultural players and to serve as an advocacy tool for policymakers. This would ultimately grow the disability arts ecosystem. While there is evidence of creative players being inspired by the DARE outputs (which will be explored in later sections), it is difficult to gauge the success of advocacy with the policymakers since the connected government officials are no longer in power (the then in-charge government was overthrown in Aug 2024).

A.2 Improved knowledge and understanding between people regarding disability

A.2.1 Better understanding of disability amongst non-disabled theatre professionals

The design of DARE forced the non-disabled theatre professionals to confront their own biases regarding disability.

> "At the beginning, I wasn't sure how I would work them. They can't see anything, they can't hear anything. Later, slowly I felt I understood them better. We formed a bond." – Non-disabled artist, Female, Dhaka division

When non-disabled artists joined the acting workshops, they assumed that people with disabilities lacked the physical fortitude to perform and assumed that they would be the ones teaching. However, the DARE workshops quickly disabused them of these ideas: non-disabled artists quickly realised that artists with disabilities were capable of all aspects of theatre: acting, singing, dancing, script writing and so on.

In fact, 72.9% of the surveyed non-disabled artists completely agree that their understanding and perception of disability has changed, and nearly two-thirds also completely agree that they have a better understanding of the abilities of people with disabilities.

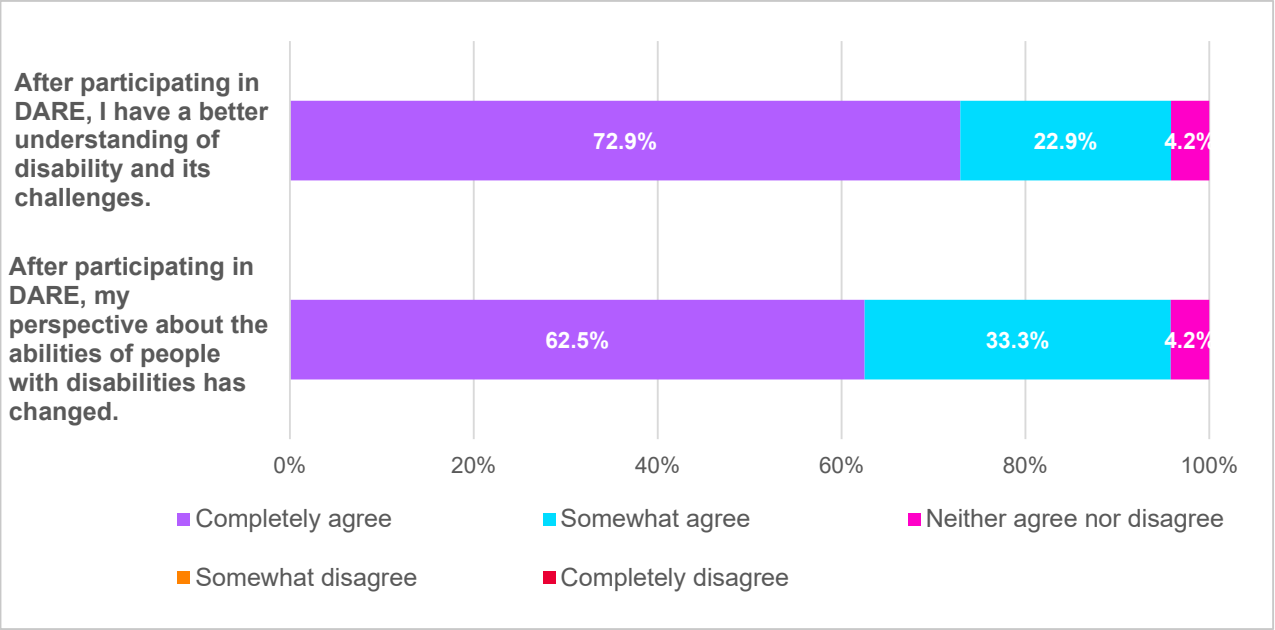


Figure 7 Level of agreement/disagreement among surveyed non-disabled artists on various statements regarding perception towards disability

Furthermore, non-disabled artists also learnt the limitations of their own skills: they realised they, too, had a lot to learn in terms of technique and execution. Similarly, during the theatre productions, non-disabled artists were able to witness the quality and talent of the artists with disabilities, and the final artistic outputs acted as evidence counteracting popular misconceptions about disability.

95.9% of the surveyed non-disabled artists somewhat agree or completely agree that they have learnt different techniques of self-expression from DARE.

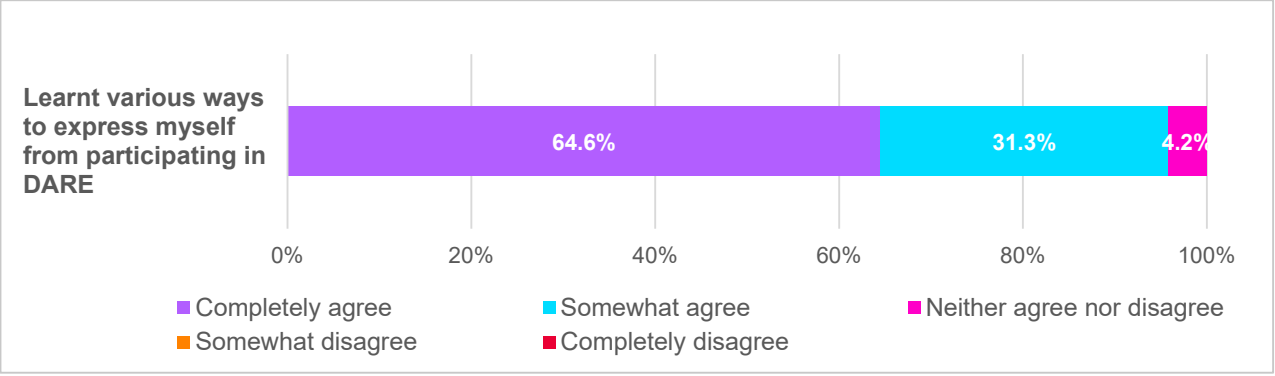
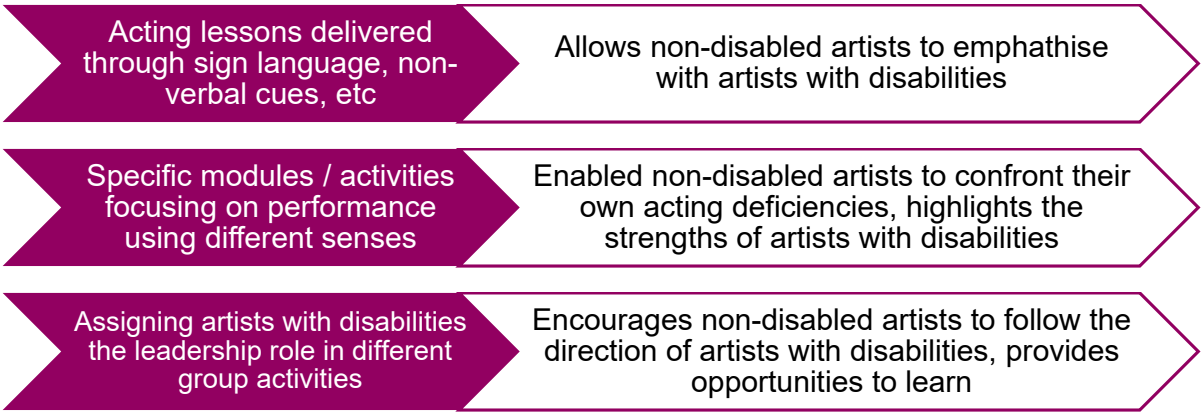


Figure 8 Level of agreement / disagreement among surveyed non-disabled artists on statements regarding learning more ways of self-expression

The following considerations made in the design of the DARE workshops fostered understanding regarding disability:



The directors chosen to develop the various theatre productions under DARE also entered the programme with doubts, concerns, and misconceptions about people with disabilities. Most had never worked with artists with disabilities and were unsure whether they would be able to get the right performance. These directors were impressed with the final outputs and say the artists with disabilities proved themselves.

> "I went [to DARE] as a blank slate. I had no idea what to expect. But, most of them were really sharp. Truly, most of them are brilliant. This was surprising." – Director

Directors have also identified specific artists with disabilities as 'exceptional' talents with the potential to be further developed.

A.2.2 Destigmatising disability in the public sphere

People with disabilities tend to be isolated and kept hidden away from the public eye in Bangladesh, as explained by some artists with disabilities.

> "Other than emergencies, I don't really go outside." – Artist in a wheelchair, Male, Mymensingh division

As such, the choice to use theatre as the means to break down barriers was extremely impactful. This deliberate choice was made by the programme designers of DARE, who were in turn influenced by the British Council's success with the Unlimited Festival in the UK as well as the experience with producing ARJ. These past initiatives showed that theatre raises the visibility of artists with disabilities in public spaces, and increasing the visibility of disabled people is critical for destigmatisation.

DARE's decision to showcase these artists with disabilities on large, public stages sends a powerful message: people with disabilities are part of society, they deserve to be noticed, they are creative and talented. Furthermore, casting artists with disabilities in challenging roles requiring physicality, complex choreography, or memorising many dialogues impacted people's perceptions.

> "…When I saw him on stage, I was so surprised. I couldn't believe he was able to memorise so many dialogues. I didn't know he was capable of all that!" – Family member of male artist with physical disability, Barisal division

Even artists with disabilities say that DARE helped to change their own misconceptions of different forms of disabilities. Some of these artists had never interacted with someone with another type of disability, and thus had their own misconceptions. Their involvement in DARE has led to the realisation that different disabilities come with different challenges but all artists can produce high quality art.

In the survey of artists with disabilities, 100% of them somewhat or completely agree that their perceptions about the abilities of people with disabilities have changed.

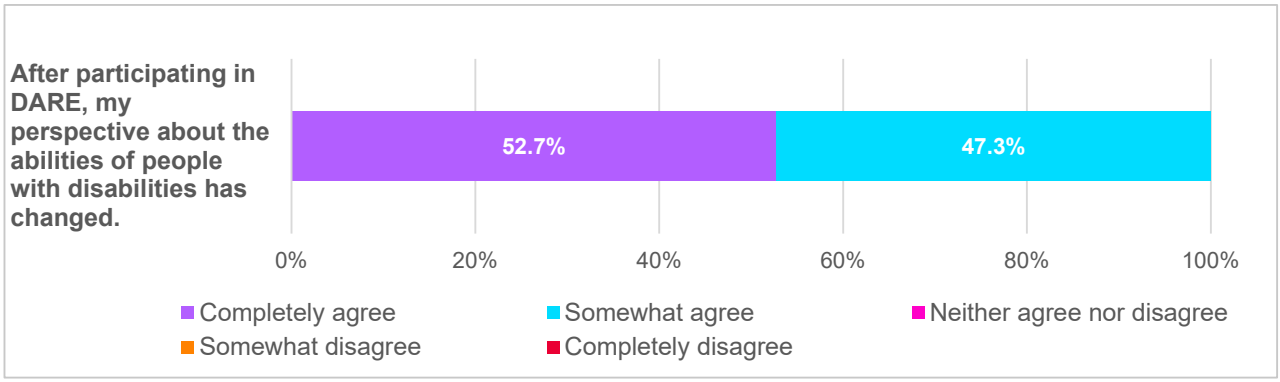
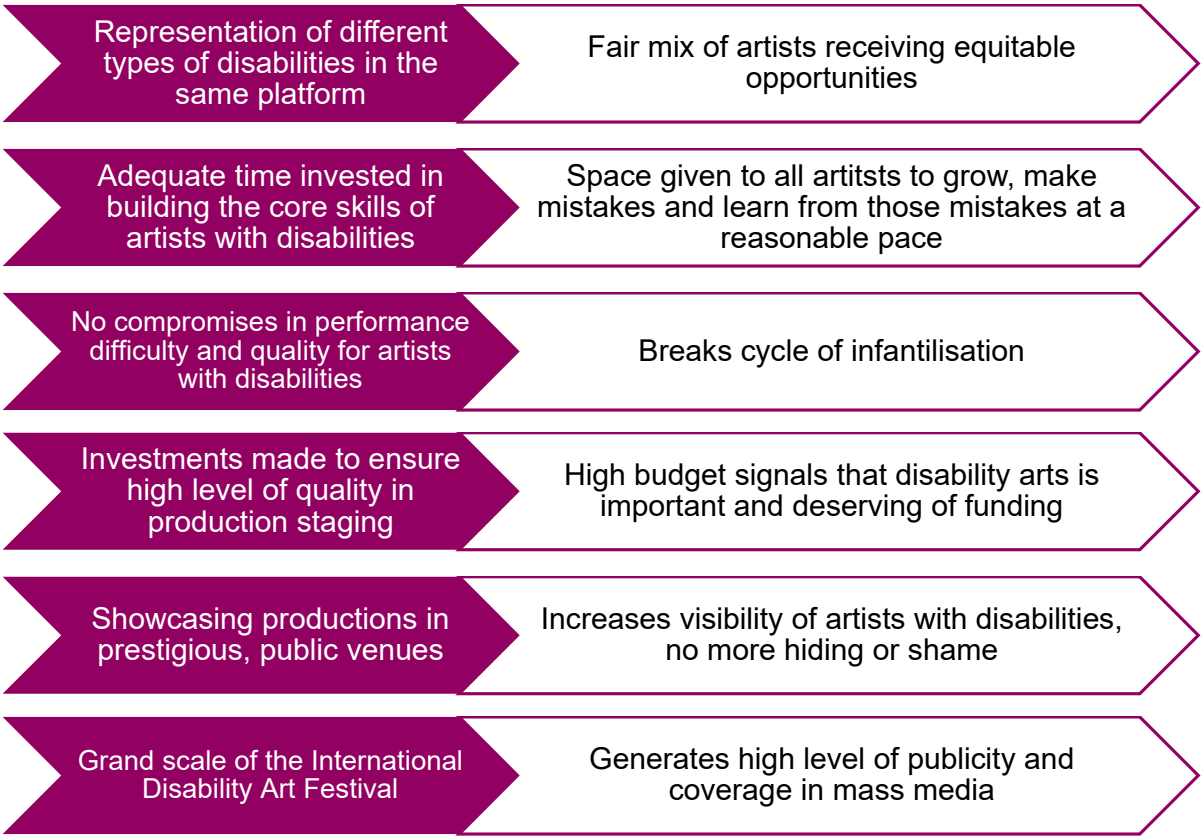


Figure 9 Level of agreement/disagreement among surveyed artists with disabilities on statements regarding perception towards disability

The specific elements incorporated in the programme design of DARE that contributed to the destigmatisation of disability are listed below:



A.3 More connections between artists and cultural professionals

A.3.1 Sustained connections between artists and theatre professionals

Most of the artists with disabilities from DARE are not actively in contact with non-disabled theatre professionals during the time of the evaluation, conducted 13 months after DARE had concluded. Most say they still have the contact information for the directors, other artists, and trainers they worked with during DARE, but they rarely interact with each other after the end of the project. Occasionally, artists with disabilities will exchange pleasantries on the phone, but these interactions do not usually lead to new work.

However, some artists with disabilities have sustained deeper connections with the theatre community and have been able to nurture these relationships. This has been possible in the following scenarios:

- When the artist with disability works on a production directed by a teacher from the drama/theatre department of a public university

- When the artist with disability works on a production that involves drama/theatre students from public universities.
- When the artist with disability is identified as ‘exceptionally’ talented.
- When the artist with disability has proactively approached other professionals for work.

From the survey, 27.5% of artists with disabilities and 35.4% of non-disabled artists completely agree that they have formed connections with other theatre professionals.

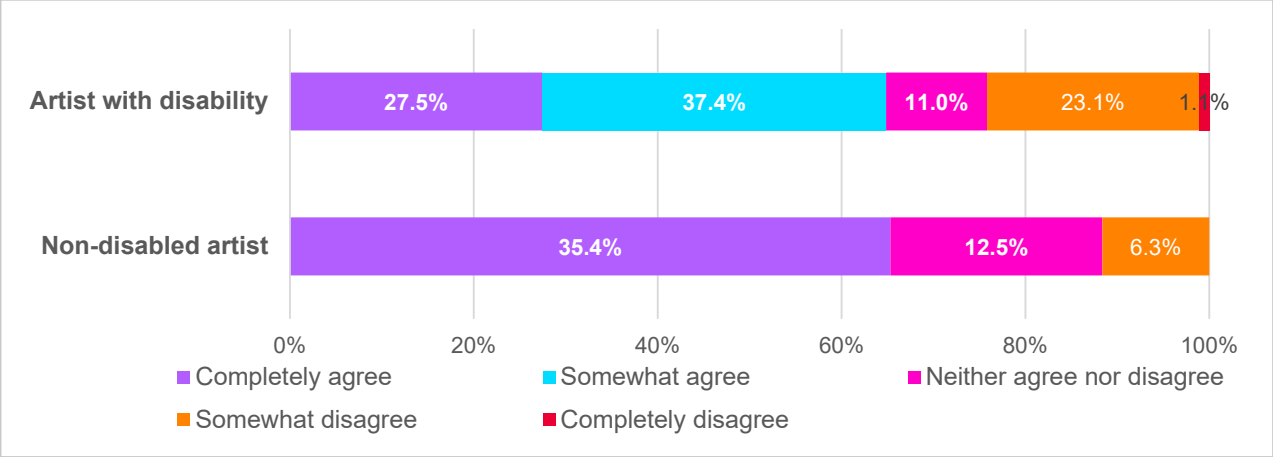


Figure 10 Level of agreement/disagreement among surveyed artists regarding forming connections with theatre professionals

Examples of instances of engagement among artists with disabilities

Engagement with university teachers in drama department

- Professor from University of Dhaka selected two artists with disabilities to perform in a university-produced play.
- Teacher at University of Chattogram is in active communition with artitsts with disabilities for mounting a new producttion.
- Artists with disabilities are planning to work on a play by the University of Rangpur.

Directors wishing to cast artists with disabilities

- Casting enquiry from a filmmaker in Dhaka regarding a specific artist with disability.
- Programme coodinator from Sylhet in development of a film starring artists with disabilities.

Regular interaction among artists

- Chattogram-based artists with disabilities get invited to watch university-produced plays.
- Mymensingh-based artist with disability in regular contact with DARE trainer
- Artists with disabilities from Dhaka attend art exhibitions organised by the British Council.

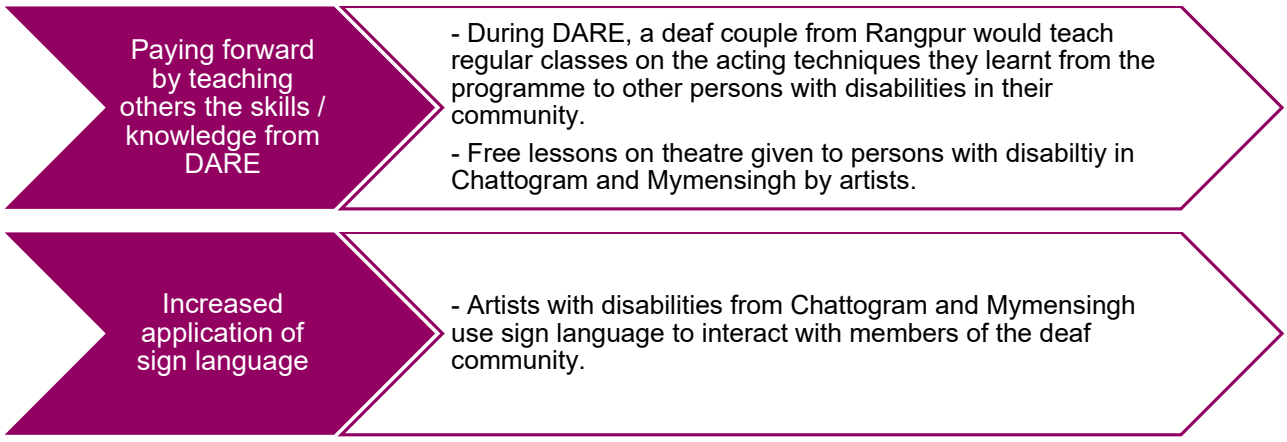
Many of the platforms used to maintain connections, such as WhatsApp groups and Facebook groups, were formed during the COVID-19 pandemic. These were formed as a way for the British Council team to share Zoom meeting links, disseminate online training materials, and maintain communication between participants of the same division, and have emerged as the primary tools for maintaining connections between the artists.

A.3.2 More connections within the disability community

For artists with disabilities, DARE has provided opportunities to connect with other members of the disability community.

- It has introduced artists with disabilities to other individuals and organisations in the disability community.
- It has provided tools for better communication and understanding within the community, such as sign language.
- It has motivated artists with disabilities to start their own networks and organisations to further spread the knowledge they have acquired from DARE, thereby multiplying the impacts of DARE.

Examples of instances of connections being made within the community



98.9% of the surveyed artists with disabilities somewhat or completely agree that they feel comfortable interacting with people of different types of disabilities.

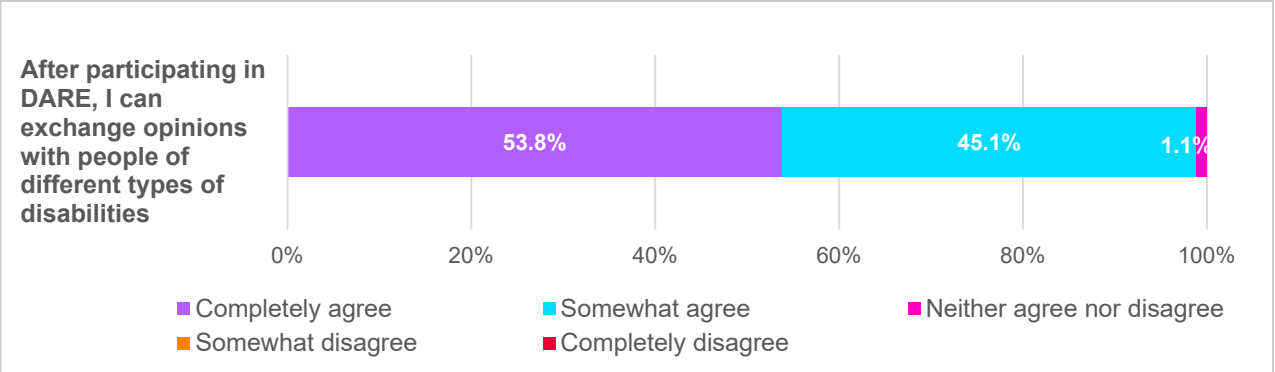


Figure 11 Level of agreement/disagreement among surveyed artists with disabilities on statements regarding the ability to communicate with people of different types of disabilities

A.3.3 Better connections with international creative professionals

The directors and theatre troupes who partnered with the British Council for DARE, namely Dhaka Theatre and the directors of the DARE theatre productions, have benefited from their involvement with DARE. They have widened their network and have formed professional connections with foreign cultural institutions, and are trying to leverage these connections for funding or collaboration opportunities.

While there is evidence, as substantiated by multiple collaborators and directors, that there have been active attempts being made for Bangladeshi artists to collaborate on disability-led projects, limited funding has been a barrier. International professionals are more interested in cost-effective projects that involve smaller troupes.

> “One of the things that I pushed for is let's bring one play at least, you know, about disability… And then I talked with Rafiq Bhai. And so I told him, Bhai, please apply. And then he did also. But unfortunately, because there were not a lot of funders this time for NIT Fest, and his team was very big. So 30 people... It was a loss in terms of funding for NIT Fest to bring them. Instead, they bring another from Bangladesh, which had just two, three people, and which is a lot cheaper also. Otherwise, I had tried a lot for that kind of cross-cultural collaboration.” – Collaborator

> "You know, the grant that Sundaram just approached us about is a small grant, you know, and I've said we can support with what we can and we can do a bit of it in kind. You know, I'm very aware that the investment should be more, and more going to the international partners.” – Collaborator

A few artists with disabilities have also been able to form connections with creative professionals from abroad and have had the opportunity to perform abroad. These are only a

few artists – the majority of artists with disabilities have not maintained any international connections.

> “I am still in touch with a musician I met during the Disability Art Festival. We spoke the other day about a potential project.” – Collaborator

Connections with international creative players were nurtured by the British Council at different phases of DARE, mostly during the inception phase, regional productions and around the time of the International Disability Art Festival. During the COVID-19 pandemic, collaboration among international partners, a few DARE directors, and artists was also facilitated by the British Council for the production of ‘Tempest: Reimagined’ through remote rehearsals, videotaped performances, and remote directing. This kind of innovation can be a template for future collaborations of DARE artists with international theatre groups: it is more cost-effective than travelling abroad with a large troupe.

Impacts related to opportunity creation

DARE outcomes	Specific DARE outcomes	Global Arts outcomes addressed by DARE	Evaluation questions			
			How DARE drove **growth** and **agency**	Types of **opportunities** created by DARE	**Value** BC created for **the wider sector**	Value BC created during the pandemic
B1. Positive outlook towards disability	B.1.1 More positive attitude towards one's own disability	Creating or enabling positive change for people with disabilities	Covered in outcomes B.1.1, B.1.2, B.1.3, B.2.1, B.2.2, B.2.3, B.2.4, B.2.5, B.3.1, B.3.2, B.4	Covered in outcomes B.1.3, B.2.1, B.2.2, B.2.3, B.3.2, B.4	Covered in outcomes B.1.3, B.2.1, B.2.2	Covered in outcomes B.2.1, B.2.2, B.2.3, B.2.4, B.2.5, B.3.1
	B.1.2 More self-confidence in own abilities among artists with disabilities					
	B1.3 Pubic recognition of achievements as an artist with disability					
B.2 Increased capacity for artists	B.2.1 New performance skill set among artists with disabilities	Strengthening capability for individuals and organisations				
	B.2.2 Acquisition of diverse performance skillset among all artists					
	B.2.3 Higher proficiency in leadership and collaboration skills among artists					
	B.2.4 Increased creativity among artists					
	B.2.5 Acquisition of the basics of Bangla sign language					
B.3 More agency, voice, and autonomy among artists with disabilities	B.3.1 More confidence among artists with disabilities to express opinions	Increasing agency, autonomy, and voice				
	B.3.2 More confidence among artists with disabilities in decision making					
B.4 More autonomy among female artists with disabilities		Creative sector creates positive change for women				

DARE has directly impacted the lives of artists with disabilities in significant ways: it has impacted how artists view themselves, how they behave socially and what avenues they feel they can explore. In fact, 84.6% of the surveyed artists with disabilities say the DARE has had a significant impact on their lives. The following impacts (B.1-B.4) explores how DARE has creating opportunities for artists.

B.1 Positive outlook towards disability

B.1.1 More positive attitude towards one's own disability

Many artists with disabilities say that they have deliberately been excluded from educational opportunities, employment, and social events due to their disability. This has led to them feeling

insecure about their own worth and abilities. DARE has made significant impacts in addressing these insecurities.

During interviews for this study, nearly every artist with disability admitted that prior to participating in DARE, they used to underestimate themselves and had preconceived notions about their own limitations. However, their experience with DARE has led them to believe that their disability does not define them, that they too can achieve much more than they ever thought was possible.

In the survey, 100% of artists with disabilities somewhat or completely agree that their own perception about disability has changed.

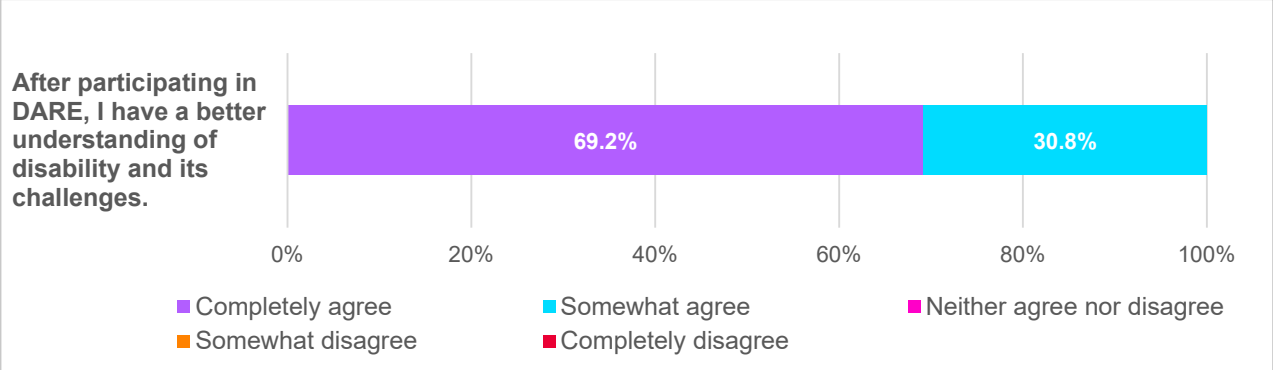


Figure 12 Level of agreement/disagreement among surveyed artists with disabilities on statements regarding perception towards disability

Changes in attitude towards disability due to DARE among artists with disabilities include:

1. Persons with disabilities are not ‘weak’: they have physical limitations, but they are capable of challenging mental and physical feats.
2. A person, regardless of the type of disability, can do all kinds of things: acting, singing, dancing, public speaking, and so on.
3. Persons with disabilities have a need for creative expression.
4. Theatre is for everyone.
5. With training, hard work and preparation, artists with disabilities can perform on a high level.

> “I used to think I couldn’t do anything. If something looks too difficult, I would not go there; I would just avoid it. I didn’t really come forward to do anything…after this [DARE], I know I can do a lot of things. I take responsibilities in my home, even the hard things. People still say I can’t do things, but I show them that I can.” – Artist with physical disability, Male, Barisal division

The following elements in the programme design has led to these changes in perception:

Mandatory physical exercises and activities during training sessions	Strengthens the physical body, gives artists confidence in their body's abilities and encourages them to test their boundaries.
Inclusion of artists of different types of disabilities for all types of stage roles	Sends the message that any artist can perform in any type of role.
Mandatory activities that require storytelling and improvisation	Nurtures creativity, gives artists with disabilities an outlet to express themselves, gives confidence for creative expression in real life.
Participation of both artists with disabilities and non-disabled artists in productions	Acts as a reminder that theatre is for all.
Strict standards during training, rehearsals and performances for everyone	Does not infantilise the artist with disability, holds them to the same standards as non-disabled artists

B.1.2 More self-confidence in own abilities among artists with disabilities

One of the most noticeable impacts of DARE has been the change in self-confidence among artists with disabilities. Most say that prior to DARE they did not feel confident to speak in public or to socialise with their community members. The idea of acting or singing in front of others was completely foreign to them.

However, DARE has enabled artists with disabilities to be more confident in their physical, mental, and creative abilities, and has given them the confidence to participate more in family and community settings. They say they feel more confident in public speaking, in undertaking a challenging task, showing off their talents in front of others, and approaching strangers at work and in the community.



Figure 13 Increase in confidence among surveyed artists with disabilities due to DARE

"I feel more confident. I feel I can take on more responsibilities. I was too scared to do that before." - Artist with physical disability, Male, Barisal division

Several elements in the programme design of DARE have contributed to these impacts:

1. Training workshops and rehearsals acted as 'safe spaces' for artists to learn and make mistakes without the fear of ridicule.
2. Positive reinforcement during and after training, rehearsals, and actual performances in the form of encouragement, constructive criticism, and praise encouraged artists to keep honing their skills and motivated them.
3. Adequate time allocated for rehearsals before performances helped artists to overcome their doubts and become more confident in themselves.
4. Assigning challenging roles such as long monologues, complicated dialogues, and complex choreography helped artists with disabilities to overcome their doubts and push their boundaries.

"My director gave me the longest part. I was so scared, I didn't want to do it. But he told me that he knew it was difficult, that I was the only person who could do it. And I did it! I memorised *Bolo Bir* fully. It's over 100 lines!" – Artist with physical disability, Male, Barisal division

Specific examples

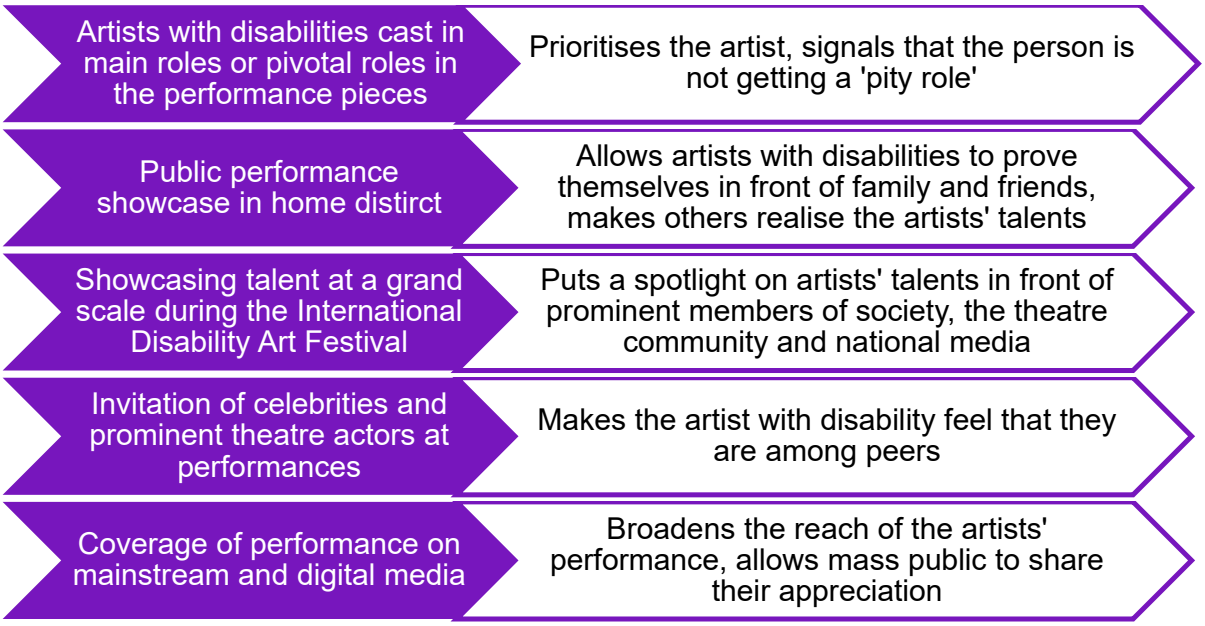
- **More 'public' display of skills**:
  - An artist with disability had difficulty speaking in front of any non-family member prior to DARE. By 2024, she no longer had this issue and was able to confidently give long interviews to journalists covering the International Disability Art Festival.
  - An artist with disability from Barisal is talented at mimicry but before joining DARE, he would always practice alone. After DARE, he regularly meets up with neighbours at the local tea stall and shows off his mimicry skills.

B.1.3 Public recognition of achievements as an artist

Some artists with disabilities have faced social exclusion before, where they have been excluded from events, or have been discouraged from participating. Even when included, these artists say their involvement tends to be limited or below the radar. DARE has been able to recognise the talent and achievements of artists with disabilities and has provided public platforms for this talent to be showcased. As a result, artists with disabilities say not only are they more confident, they have also received much-needed validation of their worth from family and friends, the theatre community, and the general public.

> "Some time ago, I got recognised by a TV journalist. He recognised me from a news story on DARE and remembered seeing my interview. I was so surprised, but I was also feeling proud of myself." – Artist with vision disability, Female, Dhaka division

DARE has been able to ensure the recognition of artists with disabilities through various means:



B.2 Increased capacity for artists

B.2.1 New performance skill set among artists with disabilities

Artists with disabilities appreciate the extensive acting workshops that took place after 2021. They agree that the workshops were sufficient at teaching various theatre performance skills, which were completely new for most.

In fact, 100% of the surveyed artists with disabilities say they have learnt acting from the DARE workshops, and 90.1% of them say they have gained a significant amount of knowledge on acting from the workshops and during the regional production development process. In addition, 96.7% of artists with disabilities agree that they have learnt various techniques to express themselves.

The following aspects of the design of acting workshops enabled the acquisition of new skills among artists with disabilities:

1. Day-long workshops give artists the time to absorb new skills.
2. Workshops held in regular frequency over a period of three years ensure that artists with disabilities can retain what they have learnt.
3. Workshops covering a range of skill sets, starting with fundamentals, then graduating to more advanced skills.
4. Plenty of space to practice and hone newly acquired skillset through activities and group tasks.
5. Workshops during the COVID-19 lockdowns through remote learning classes via video conferencing, uploaded acting lessons and occasional socially distanced face-to-face workshops ensure that the momentum from the workshops could be sustained even without frequent in-person workshops.

B.2.2 Acquisition of diverse performance skillset among all artists

Artists have acquired a range of performance skills from the DARE programme. The survey reveals that 78.0% of artists with disabilities and 75.1% of non-disabled artists have gained a significant amount of knowledge on performance skills from DARE.

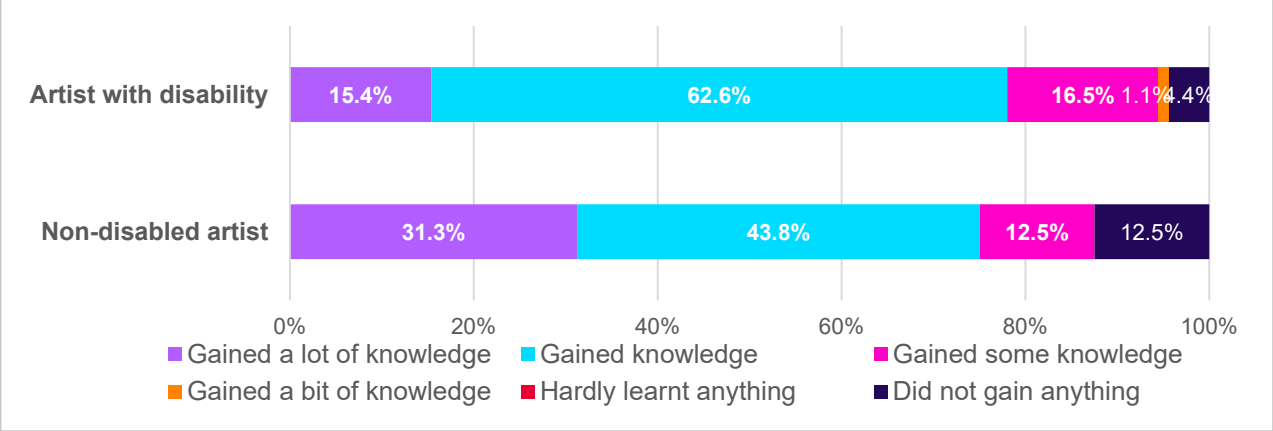


Figure 14 Breakdown of level of knowledge acquisition among surveyed artists: Performance skills

When asked about different types of skills learnt through DARE, a significantly higher percentage of non-disabled artists compared to artists with disabilities say they have picked up knowledge on other aspects of theatre like screenplay writing, set design and so on. In contrast, artists with disabilities have mainly acquired acting and performance skills. This has impacted the future aspirations of artists with disabilities: they are mainly interested in pursuing acting and stage performing in the future, not the other aspects of theatre.

The table below illustrates the different theatre skills acquired by the programme participants.

	Artist with disability	Non-disabled artist
Dance	35.2%	52.1%
Singing	50.5%	64.6%
Public speaking	84.6%	87.5%
Screenplay writing	31.9%	58.3%
Set, light and sound design	42.9%	72.9%

Figure 15 Breakdown of the types of performance skills acquired by surveyed artists

The range of skills that DARE was able to build up among artists is mainly due to the following elements of the workshops:

1. Wide variety of activities and exercises focusing on a variety of skills.
2. Activities that allow artists to learn and practice multiple skills at the same time.
3. Instead of going for only remotely held workshops during the COVID-19 pandemic, incorporating some in-person workshops with social distancing allowed artists to get more hands-on instruction on different skills.

B.2.3 Higher proficiency in leadership and collaboration skills among artists

All artists of DARE benefitted from the capacity building exercises and activities that took place during the acting workshops. For instance, 64.9% of artists with disabilities and 79.1% of non-disabled artists feel very confident or extremely confident to take initiatives themselves.

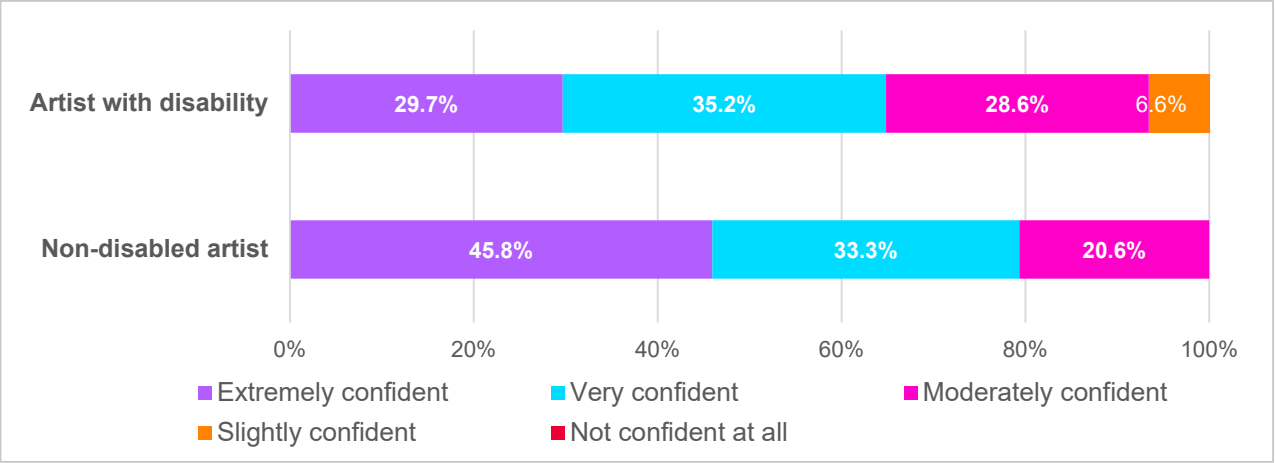


Figure 16 Breakdown of confidence level among surveyed artists: Ability to take initiative

The workshops had a balanced mix of individual activities and group tasks. These group tasks would require participants to act as team leaders and give instructions to their fellow team members. Even during the COVID-19 remotely held workshops, leadership skills were nurtured – specific artists would oversee forwarding learning materials and meeting links, following up with fellow participants, and coordinating with everyone regarding schedules.

DARE was more successful in building collaboration skills due to its emphasis on collaborative learning during workshops and team work during the development of the regional productions. Consequently, 85.8% of artists with disabilities and 85.4% of non-disabled artists feel very confident or extremely confident of their collaboration skills after participating in DARE.

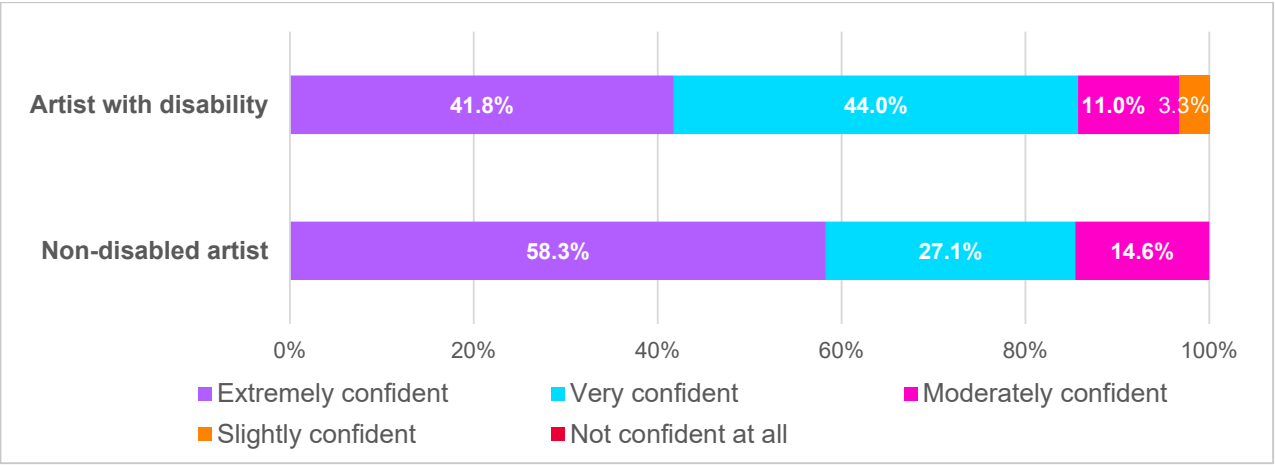


Figure 17 Breakdown of confidence level among surveyed artists: Collaboration

This has directly impacted their professional lives: artists are taking more ownership in their workplace and are taking on more challenging work. Those who work in teams say they feel more comfortable and can work better with their colleagues. In fact, a few artists have shared anecdotes of them taking a more active role in their workplace.

B.2.4 Increased creativity among artists

The DARE programme has also succeeded in enhancing creativity among the programme participants. 85.7% of artists with disabilities and 89.6% of non-disabled artists somewhat or completely agree that they can more easily come up with new ideas after participating in DARE.

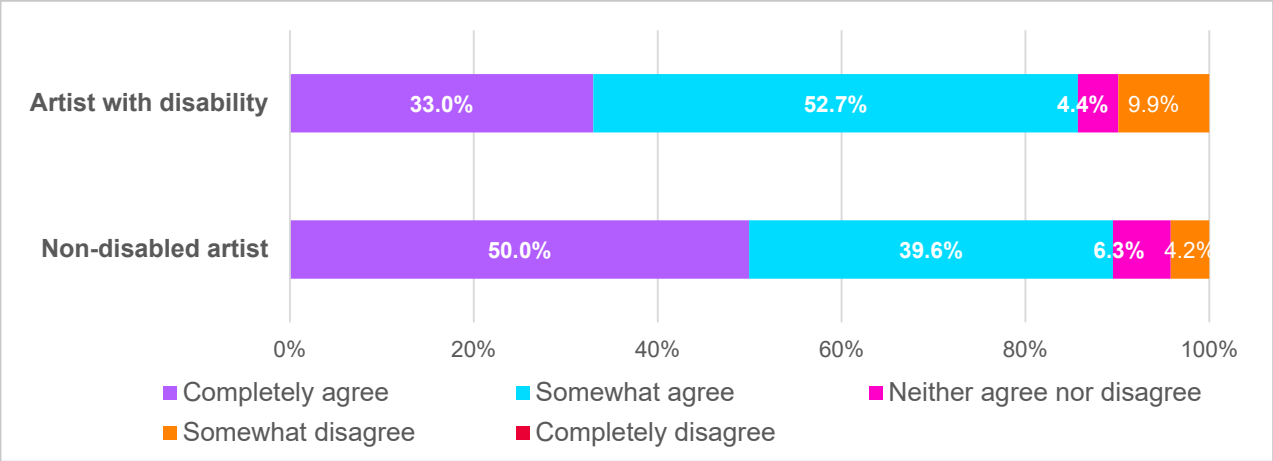


Figure 18 Level of agreement/disagreement among surveyed artists on the ability to more easily come up with new ideas

Artists have given different examples of this. For instance, one artist who works in a local NGO specifically on awareness building and advocacy campaigns has come up with different concepts for street plays that they have used to raise awareness and encourage policy change in their local community.

B.2.5 Acquisition of the basics of Bangla sign language

The majority of programme participants say they have learnt some Bangla sign language through their engagement with DARE, though they also agree that the knowledge is rudimentary and enough for basic communication only. As such, the survey shows that 34.1% of artists with disabilities and 31.3% of non-disabled artists consider themselves very proficient in sign language from DARE.

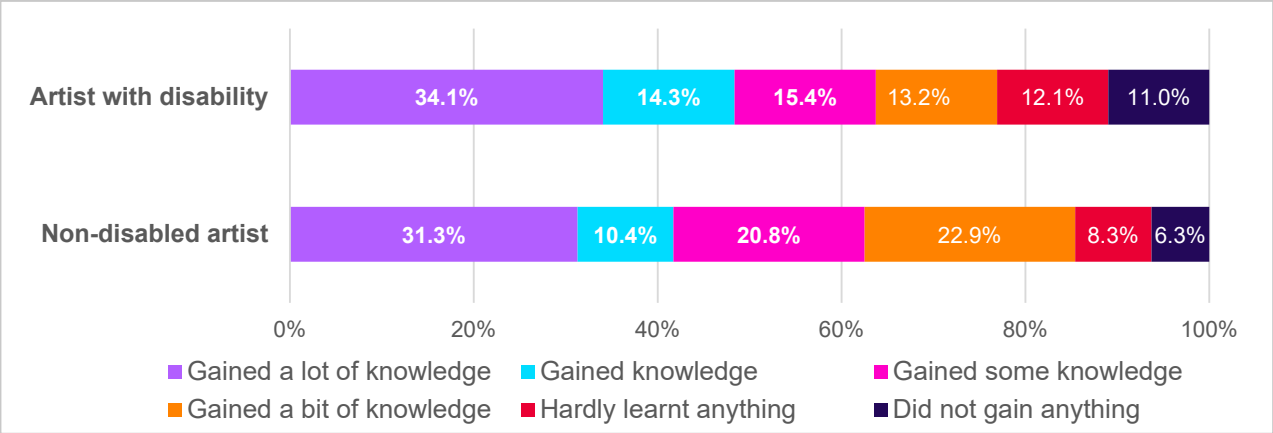


Figure 19 Breakdown of level of knowledge acquisition among surveyed artists: Sign language

Sign language acquisition took place because of the following programme elements:

1. Some instruction on signing during workshops, focusing on common expressions and phrases.
2. Presence of sign language interpreters and trainers proficient in sign language during the workshops and rehearsals.
3. Inclusion of sign language in video lessons used during the online workshops that took place during COVID-19.

B.3 More agency, voice and autonomy among artists with disabilities

B.3.1 More confidence among artists with disabilities to express opinions

One of the most visible impacts of DARE has been the increased confidence to speak up among artists with disabilities. Due to previous experiences of neglect, harassment, and bullying, most of these artists used to feel apprehensive about voicing their thoughts and opinions. By providing safe spaces for expression, DARE has boosted the confidence of artists with disabilities and has made them more open to speaking up to their family, friends, and community members.

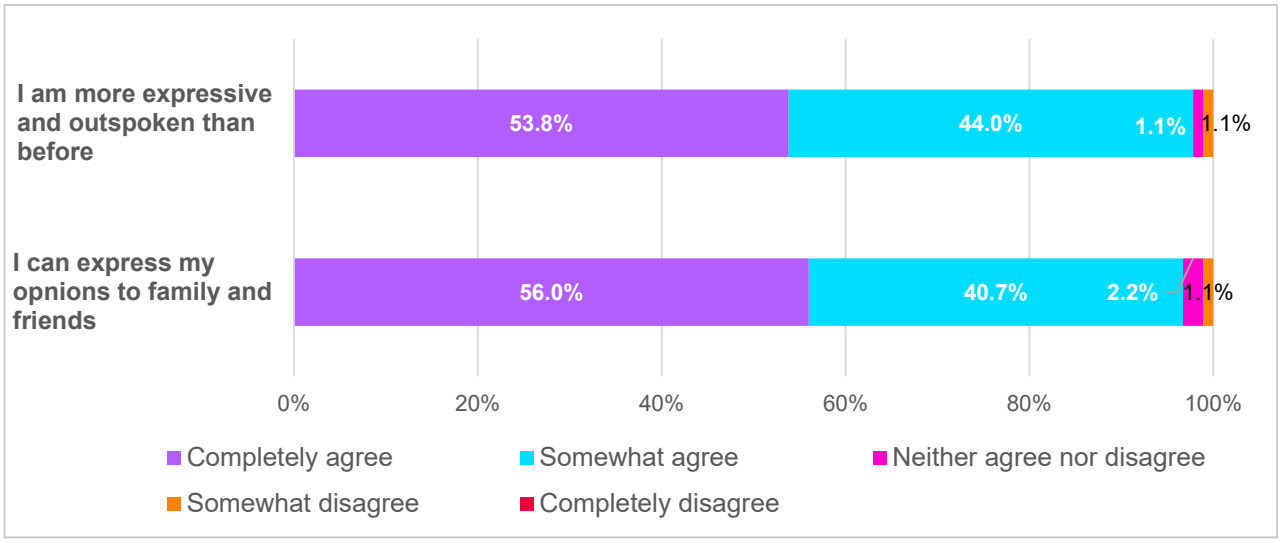


Figure 20 Level of agreement/disagreement among surveyed artists with disabilities on statements regarding the expression of opinions

This has been particularly true for artists with hearing disabilities. Due to their inability to hear and verbally respond to conversation, many of the deaf artists at DARE would feel shy about expressing any thoughts and would not proactively start conversations. This changed after DARE. Since there were sign language interpreters at DARE workshops and rehearsals, deaf artists finally had a means of communicating their thoughts clearly. Furthermore, the activities on non-verbal communication during the acting workshops bolstered their confidence in expressing themselves without standard signing.

According to the artists with disabilities, the workshops and regional productions of DARE have also succeeded in acting as safe spaces for free expression. In the survey, 97.8% of artists with disabilities confirmed that they felt somewhat or completely safe to express themselves during DARE. A further 96.0% of these artists also said they felt very or completely safe in expressing their opinions and ideas, voice their disagreements during collaborations with their fellow artists. This has enabled the shift in confidence.

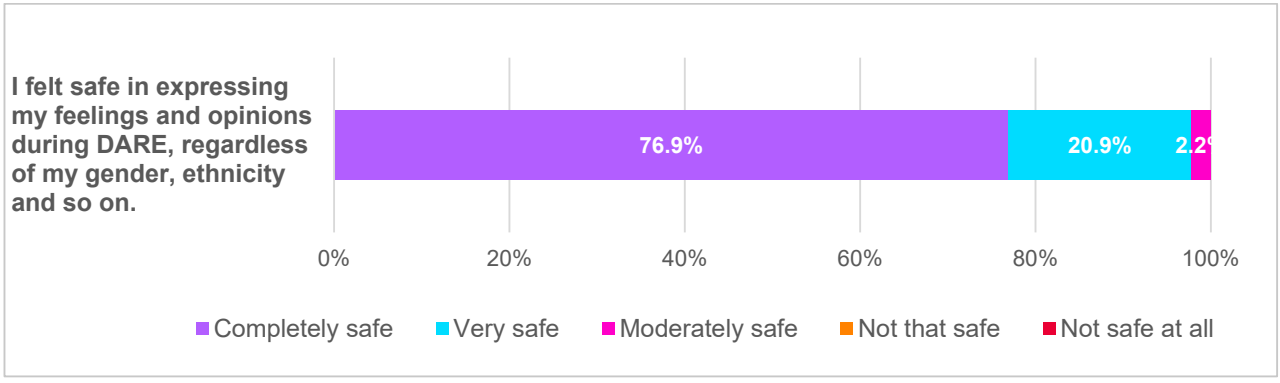


Figure 21 Level of comfort in expressing own opinions and feeling among surveyed artists with disabilities

This change in confidence has been remarked upon by the family members, other artists, directors, and programme designers. Family members say that the artist with disability has become more active in the home and more social with relatives, neighbours, and community members. Directors remark that artists with disabilities have been able to overcome their doubts and stage-fright, and are able to confidently perform on stage.

Several elements in the programme design of DARE have contributed to these impacts:

1. Gender and disability sensitised approach during workshops ensured participation from all artists.
2. Strict safeguarding protocols in place, even during COVID-19 activities, added to the sense of safety.
3. Genuine efforts made to ensure accessibility at physical venues reduced the challenges artists could feel in participating actively.
4. Positive and supportive atmosphere at workshops and rehearsals, due to the open-mindedness of trainers and directors, and encouragement given to collaborate and work as a team, facilitated open expression.

Specific examples

- **Active approach in advocacy:**
  - A Dhaka-based artist with disability has reached out to different NGOs for funding for future theatre performances.
  - One artist with vision disability has gained the confidence to approach local government officials on community issues.

- **Expressing disagreements or alternative opinions:**
  - The script used by the theatre production from Sylhet had a significant amount of input from the artists when it was crafted.
  - An artist from Chattogram did not want to use her wheelchair during her performance in the regional production. Her teammates respected her preference and adapted the piece accordingly.
  - An artist with disability from Barisal says he gets into debates on contemporary issues with community members. This is something he never did before participating in DARE.

- **Self-expression in public forums:**
  - A Rangpur-based artist with disability coordinates social and religious events in the community and is able to do so with confidence.
  - Artists from Barisal and Mymensingh post photos of their performances on social media and interact with their audience in the comment section

B.3.2 More confidence in decision making among artists with disabilities

Another visible change among artists with disabilities has been their increased autonomy in making decisions in their own lives and for their own families. Family members of artists with disabilities report that after DARE, the artist actively participates in family decisions, and also tries to make decisions on their own. 89.5% of surveyed artists with disabilities say that after DARE, they are somewhat able or completely able to make decisions in their own lives.

> "For so long, I never tried anything. I was always afraid. They [DARE] convinced me that there is nothing to be afraid of. They were able to make me do something so big…Now I have the mental capacity to do anything. You tell me to go to Dhaka, to go abroad, I can do anything." – Artist in a wheelchair, Male, Chattogram division

Furthermore, there has been a shift in how artists with disabilities view themselves: most do not consider themselves to be helpless. DARE has made them realise that they are capable of being more independent and taking care of basic tasks by themselves. As such, 97.8% of artists with disabilities now believe that they can perform some tasks themselves.

Specific examples

- An artist with disability from Chattogram says they have been making decisions about where they will live by themselves.
- An artist with physical disability from Barisal works at a gas pump and feels more confident to do more physical tasks such as unloading gas cylinders.
- An artist with vision disability now travels around Dhaka with just her cane.
- Artists with disabilities from Rangpur, Barisal, Mymensingh, Sylhet, Chattogram and Khulna say they feel more comfortable doing household chores now. Before DARE, they say they were unsure if they would be able to properly complete household tasks and thus would avoid chores.

B.4 More autonomy among female artists with disabilities

Female artists with disabilities face steeper challenges compared to their male counterparts since they face discrimination for being both a woman and a person with disability.

Challenges come in many forms:

- Being made to feel like a burden, especially if the artist remains unmarried.
- Being sidelined in making decisions for one's own life.
- Restrictions regarding movement and behaviour in and out of the home.
- Limited access to education, training, and employment opportunities.
- Difficulty in getting considered for marriage or being accepted by prospective in-laws.

> "I am married and I have a baby. My husband lives with us [my family] …my in-laws didn't like it when he [husband] married me…they still don't accept me so he lives with us." – Artist with vision disability, Female, Chattogram division

As a result, female artists with disabilities were more likely to be quieter, shyer, and less likely to volunteer when they first joined the programme. Consequently, their transformation over the course of DARE has been dramatic and noticeable. The programme has succeeded in breaking female artists out of their shells, giving them more self-confidence, and motivating them to make more decisions for themselves.

> "In my personal life I have become more confident. There was a time I would feel uncomfortable talking in front of others. I mean, I used to feel unsure of myself. This doesn't happen anymore. When we would play a character in front of 2-3 people in a team, then we would have to speak. Maybe, because of this, I have improved in this in my life." – Artist with physical disability, Female, Khulna division

> "You could barely hear Maria* Apa when we first started, she was so quiet. Now look at her! She can speak for hours on a stage." – Artist with physical disability, Male, Dhaka division
>
> (*pseudonym used)

> "I feel the female artists flourished more than the male ones. The men had the tendency of immediately showing off what they can do. But the females were a bit more shy. They would be reluctant to put themselves in front of others, and would try to hide behind others." – Internal stakeholder, Programme delivery

Specific examples

- **More autonomy in movement:**
  - Some female artists with disabilities from divisions outside of Dhaka says they travelled by themselves outside of their home district for the first time in their life due to DARE.
  - One of the artists with disabilities from Chattogram was pregnant during the International Disability Art Festival. She felt so confident in herself that she travelled alone to Dhaka, and did not tell anyone or seek any special attention during the festival.

- **More autonomy in clothing choices:**
  - Female artist with disability from Dhaka feels more confident to wear t-shirts and dressing how she pleases outside of the home. She says she never did this before DARE.

"DARE has impacted my mother as well. She would accompany me to the workshops, and she learned as well. She has applied those learnings in her own life. Now she helps my father financially. She raises her own chickens." – Artist with physical disability, Female, Chattogram division

This heightened sense of independence resulted from specific considerations made during the design of DARE's activities:

Attempt to maintain gender parity during audition and selection process	This is based on British Council's previous experience where gender parity resulted in major gains in confidence among female participants.
Workshops encourage free expression of ideas and opinions	Similar workshop designs during ARJ were particularly effective in confidence building.
Same rules and standards maintained for all, irrespective of gender	This is based on the capacity-building workshop design done by Jenny Sealey during ARJ - the aim was to prevent infantilisation of artists.
No gender segregation in any activities during workshops	British Council Bangladesh's own experience in other projects has influenced design: female participation in all aspects of a project boosts their leadership skills and challenges gender norms.
Emphasis on safeguarding throughout the DARE process	This is a standard that was maintained during ARJ and was indorporated in DARE as well.

Case study

- Khadija* is an artist with a vision disability. She is currently a student who does volunteer work and has a part-time job at the side. She lives alone in a hostel.
- Khadija used to have aspirations of becoming a performer. Her own aunt was an artist and Khadija's brother was also a musician.
- Before joining DARE, Khadija's brother suddenly passed away, sinking her into a deep depression. Khadija always had a contentious relationship with her other family members. This became worse after the death of Khadija's brother.
- When Khadija was first invited to join DARE, she was still grieving the death of her brother. While reluctant to participate at first, Khadija slowly felt motivated again. It gave her a renewed sense of purpose.

  "When I was there [in the workshops], it would keep my mind off of things…sometimes I would get angry and distracted. Then my director would remind me, Khadija, you are getting distracted, where is your mind. This would bring me back."
- She specifically recalls how DARE would force her to speak in front of others even if she didn't feel like it. This was a departure for her since in the past, Khadija would stay silent in front of others.

  "DARE would challenge me so much and force me out of my shell…It broke me into new parts and then built me up again."
- As a result, her experience with DARE not only helped her process her grief, but it also helped her to grow more confident. Furthermore, it helped Khadija to find her voice and take control of her own life.

  "When I stand in front of others, my legs no longer shake."
- Today, Khadija lives an independent life. DARE has given her the strength and confidence to make her own decisions and lead an independent life. She finds that she is able to live as a single woman, pursue her dreams and hope for a better life.

*Pseudonym used

Impacts related to enabling creative expressions

DARE outcomes	Specific DARE outcomes	Global Arts outcomes addressed by DARE	Evaluation questions			
			How DARE drove **growth** and **agency**	Types of **opportunities** created by DARE	**Value** BC created for **the wider sector**	Value BC created during pandemic
C.1 Introduced a new avenue of expression to persons with disabilities	C.1.1 Acting as an avenue of creative expression for people with disabilities	Encouraging appreciation of diverse and different forms of cultural expression	Covered in outcomes C.1.1, C.1.2, C.2.2, C.2.4	Covered in outcomes C.1.2, C.2.2	Covered in outcomes C.1.2, C.2.2, C.2.3, C.2.4	NA
	C.1.2 Created a pool of aspiring artists: a double-edged sword					
C.2 Introduced diverse art forms and performance techniques	C.2.2 Broadened skill repertoire and visual vocabulary among non-disabled theatre professionals					
	C.2.3 Increased propagation of different types of art forms					
	C.2.4 Increased awareness of sign language as a medium of creative expression					

C.1 Introduced a new avenue of creative expression to persons with disabilities

C.1.1 Acting as an avenue of creative expression for artists with disabilities

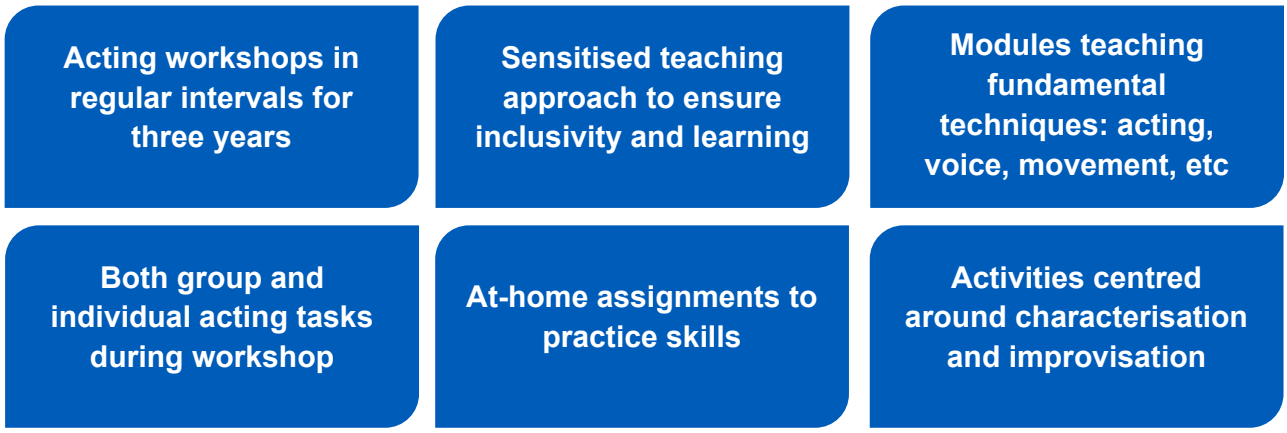
According to the programme designers and implementers, most of the artists with disabilities who participated in DARE came with no previous acting experience. A few of these artists were selected directly from the cast of ARJ, but the majority were cast through the two-tiered audition process. Though some of the artists who auditioned had previous experience in creative endeavours: some could sing, some had sewing and handicraft skills and a few were able to play musical instruments, none of them had any kind of acting experience.

> "Some of the artists did disability sports before, some could sing. But none of them could act." – Internal stakeholder, programme design

For most artists with disabilities who joined DARE, the concept of acting on stage was completely novel to them and a source of curiosity and fascination. They were apprehensive and unsure if they would be able to act and perform at the beginning. However, over the course of their involvement with DARE, these artists agree they have learnt the fundamentals of acting and are able to apply their knowledge and skills to perform in actual stage productions.

100% of the surveyed artists with disabilities confirm that DARE has introduced them or taught them acting, 90.2% say they have gained a lot of proficiency in acting through DARE. Nearly all the artists with disabilities interviewed for this study recognise that they wouldn't have been introduced to theatre if it weren't for DARE.

Specific elements in the programme design of DARE have ensured that they had a thorough introduction to theatre acting, which are listed below:



C.1.2 Created a pool of aspiring artists: a double-edged sword

A few artists with disabilities admit that they had dreams of becoming an actor when they were younger, and for them, the chance to take part in DARE was a dream come true. In contrast, other artists with disabilities say they didn't have any interest in acting before, but through DARE, they discovered that acting is their passion. In fact, among the surveyed artists with disabilities, 91.2% say they want to work specifically in theatre acting in the future.

> "I want to be a professional actress. I am a better actor with just one year of experience, compared to actors who have five years of experience…My director said that the things I have accomplished in just six months, others cannot do in five years." – Artist with physical disability, Female, Sylhet division

In fact, most of the artists with disabilities now identify themselves as 'professional artists,' not amateurs, and wish to continue to engage with the theatre in some capacity. A few also want acting to become their primary profession.

"He is saying that he doesn't want to do anything else. He is good at acting. That's the only thing he wants to be. An actor." – Interpreter for an artist with hearing disability, Sylhet division

Every artist with disability surveyed for this study expressed that they are interested in working in the arts sector. In fact, 83.5% say that they definitely want to get involved if the opportunities arise. While most are interested in acting, about a third of artists with disabilities have expressed interest in other areas of theatre.

	Artist with disability
Acting	91.2%
Performing with a theatre troupe	87.9%
Performing with other artists with disabilities	86.8%
Theatre backstage work	30.8%
Story writing / script work	29.7%

Figure 22 Breakdown of the types of theatre work surveyed artists with disabilities

The International Disability Arts Festival gave many artists with disabilities a taste of what it means to be a 'professional' artist. The high standard of the productions, the rigour of the preparation, the grand setting of the festival, and the positive reaction from the audience has raised artist's expectations. To most, the festival was the peak of their entire experience with DARE.

"The festival performance was so emotional. We were so happy to perform but also so sad that it was over. We were crying since we knew that we might not see each other again after this." – Artist in a wheelchair, Male, Mymensingh division

While artists with disabilities treasure their experience with DARE, most of them also express disappointment that they are no longer able to perform. Most have shared that DARE has nurtured their talents and taught them to dream big, but there are limited avenues to exercise their artistic abilities at the present. Other than a few artists from DARE, most have not had the opportunity to work or perform on a production after the International Disability Art Festival in 2024.

While some artists are still optimistic that they will get the chance to perform again in the future, most are frustrated that they have been sidelined and their skills are 'going to waste'.

"Sometimes me and my friend from DARE get together and practice. Without practice, we will forget what we learnt." – Artist with physical disability, Female, Chattogram division

C.2 Introduced diverse art forms and performance techniques

C.2.1 Broadened skill repertoire and visual vocabulary among non-disabled theatre professionals

For directors and non-disabled artists who were part of the acting workshops and stage productions, DARE has had significant impacts on their skills and range. Furthermore, the programme design required non-disabled theatre professionals to train and work closely with artists who had vision, hearing, and/or speech disabilities. Through this process, directors and non-disabled artists had to reassess their own skills and many realised that they lacked the skills to convey a story or an emotion to someone who had a vision or hearing disability.

This posed significant challenges in terms of communication, since they could no longer rely on typical verbal and non-verbal modes of communication:

- To communicate to artists with vision disabilities, directors and non-disabled artists had to think beyond typical hand gestures and facial expressions and had to incorporate sound effects in acting and detailed verbal instructions and cues when directing.
- To communicate with artists with hearing or speech disabilities, directors had to rely on sign language interpreters. Since some of the artists with hearing disabilities do not know standard Bangla sign language, directors also had to become adept in interpreting the non-verbal cues and learn to communicate with non-verbal gestures, facial expressions, and body language.

87.5% of surveyed non-disabled artists admit that they have learnt new acting techniques from DARE, and 83.3% of these artists agree that they have gained a lot of knowledge on acting and performing.

The inclusion of artists with physical disabilities and in wheelchairs also impacted how directors considered movement and stage direction when designing and executing the regional theatre productions. It made them consider the barriers that each performer would have to face if they

were to perform, and required directors to tailor roles and adapt stage direction to mitigate these barriers.

Furthermore, both directors and non-disabled artists had to think beyond their own directing and acting process and had to consider whether the audience would be able to comprehend the final piece, especially if the audience member had a disability themselves. As a result of the inclusion of persons with different disabilities, directors and non-disabled artists from DARE have developed a richer repertoire of skills and are better equipped to design and perform in more accessible and inclusive theatre pieces. Furthermore, non-disabled artists say they can better utilise different sensorial techniques when performing, such as sign language and gestures, miming and so on.

Directors who worked in DARE also say they have a bigger toolkit to work from when developing new pieces:

- Better knowledge of how to use blocking and the actor's movements
- More sensitised approach in script development
- More innovative use of sound during staging actions
- More innovative use of visuals and visual cues during storytelling
- Better understanding how to give descriptive instruction to performers

Specific elements in DARE's programme design facilitated the broadening of non-disabled artist's abilities – these are illustrated below:

Representation of different disabilities in workshops and regional productions	Nurtures empathy, encouraged two-way learning and exchange, motivates to learn new techniques.
Inviting persons with disabilities to experience the theatre productions	Encourages directors and non-diabled artists to utilise different sensorial techniques in storytelling.
Same modules on acting fundamental taught using sign languges, miming, etc	Demystifies the basics of performance, nurtures empathy among non-disabled theatre artists.
Training on disability with directors prior to the design of regional productions	Provides directors with the skills in creating a more accessible and inclusive working environment and final product.
Sign language training to some directors / presence of sign language interpreters	Better equips directors in communicating with and designing an inclusive piece

C.2.2 Increased propagation of different types of art forms

The directors, artists and invited guests of DARE appreciate the programme's role in introducing and familiarising them with different types of art forms. This has broadened their perception of theatre art and given them inspiration for future work.

Specific examples

- Silent theatre play '*Noishobde Ekattor* ('71 in Silence)' directed by Ramesh Meyyappan: The piece portrays the story of Bangladesh's birth, portrayed without any dialogues, through physical storytelling, and visual and aural design. This was a completely new artform for most of the DARE artists. Furthermore, the theatre professionals in the audience found it to be a source of inspiration for their future work.
- '*Shwapno Kahon*' directed by Ashim Das for the Chattogram regional production: The piece is an adaptation of 'A Midsummer Night's Dream' that gives a localised flavour of Shakespeare. This made Shakespeare more accessible to the audience of the regional productions.
- '*Otopor Karim Bawali* (Then Karim Bawali)' directed by Shamim Shagor for the Khulna production: Based on the Salim Al Din play titled 'Karim Bawali's Shatraæ or Mool Mukh Deha', this piece blends magical realism and folktale elements with contemporary issues. Since the main folktale is very familiar to regional audiences, the theatre pieces was a fresh take on a known story.
- Tactile art installations in the '*Odommo Shilpotsav* (Indomitable Arts Festival)' art exhibition in the International Disability Art Festival: One of the invited guests from Nepal says the festival was their first interaction with tactile art and has inspired them to design a tactile version of their organisation's logo. They felt that having a tactile logo was important for them to be more accessible to potential future clients.
- Theatre piece by Jana Sanskriti from India at the International Disability Art Festival: This was the first time many artists and audience members were exposed to the concept of theatre of the oppressed.
- '*Tribeni*' directed by Kazi Nowshaba Ahmed for the Rangpur regional production: This is a piece of musical puppet theatre, which is not a commonly seen medium in Bangladesh.

DARE was able to create a platform for diverse art forms due to the following elements:

Hiring local and foreign experts from abroad: brings in new ideas and techniques

Applying learnings from ARJ in all productions

Leveraging Dhaka Theatre's expertise and knowledge in regional productions

C.2.3 Increased awareness of sign language as a medium of creative expression

Typically, when organisers in Bangladesh want to make an event or piece of content more accessible, they will include sign language interpretation. This is usually an add-on, such as an interpreter standing to the side of the stage or a sign language interpreter window on a piece of content.

In DARE, instead of treating sign language as just another accessibility aid, it was creatively incorporated into the fabric of the regional theatre pieces so that sign language becomes an integral part of the storytelling. The choice to creatively weave sign language into storytelling was a strategic decision that was based on the experiences from ARJ. This made an impact on theatre professionals in the audience who had never experienced such a form of expression before.

> "The creative use of sign language was very inspiring. In one of the pieces, the actor playing the king character is in a wheelchair. The wheelchair itself was designed to look like a throne. The guard who would stand behind the king was the sign language interpreter. So, whenever the king speaks, the guard would use sign language. It looked so creative. So, when we produced our play in our country, our main target was to use sign language creatively." – Collaborator

Impacts related to nurturing local heritage and creative responses to social issues

DARE outcomes	Global Arts outcomes addressed by DARE	Evaluation questions			
		How DARE drove **growth** and **agency**	Types of **opportunities** created by DARE	**Value** BC created for **the wider sector**	Value BC created during the pandemic
D.1 Increased visibility and sharing of local cultural heritage	Strengthening value given to local cultural heritage and identity valued	NA	NA	Covered in outcomes D.1, D.2	NA
D.2 Increased awareness of major social issues through storytelling	Improving understanding of the role culture can play in addressing major themes				

D.1 Increased visibility and sharing of local cultural heritage

While the British Council Bangladesh began its foray into disability-inclusive theatre through Shakespeare, deliberate attempts were made to ensure that regional productions were built around local culture. Not only did this make the stories more relatable for artists, but it also resonated more with the audience members.

Furthermore, the International Disability Art Festival acted as a platform to share these Bangladeshi stories with an international audience.

54.9% of artists with disabilities and 62.5% of non-disabled artists agree they have gained knowledge on local culture and heritage through their experience with DARE.

Specific examples

- '*Noishobde Ekattor* ('71 in Silence)' showcases the history of modern Bangladesh, from the Language Movement in 1952 to the war for Independence in 1971.
- The Mymensingh production, '*Kajol Rekha*,' is based upon the M*aimansingha Gitika*, a collection of Bengali folk ballads from the region of Eastern Mymensingh in Bangladesh
- '*Otopor Karim Bawali* (Then Karim Bawali),' the production from Khulna, incorporates folklore on *Bonbibi*, the legendary lady of the forest, guardian spirit, and forest deity of the Sundarbans.
- Rajshahi's production of '*Pittrigon* (Fathers)' is set in the eleventh century and portrays events from the reign of Mahipala, a notable king of the Pala dynasty. The Pala period is a prosperous era in Bengali history.
- The theatre piece produced from Sylhet, '*Shongoti*' is performed in the local *Sylheti* dialect and depicts the lives of a nomadic performance group.
- 'Circus Circus' from Barisal division focuses on the stories of traditional circus performers. Circus, once a rich part of local heritage, is now a dying tradition.
- '*Shwapno Kahon*' from the Chattogram division is a localised adaptation of 'A Midsummer Night's Dream.'

D.2 Increased awareness of major social issues through storytelling

Some attempts were made to address contemporary social themes through the pieces developed in the DARE regional productions. Specific examples include:

- The theatre piece from Khulna uses magical realism and folktales to highlight the devastating effects of the deforestation of the Sundarbans. Sundarbans is the largest mangrove forest in the world and is currently endangered due to large-scale loss of habitat and biodiversity. The theatre piece highlights this and illustrates the need for corrective action.

- Themes of displacement, dehumanisation and exploitation are explored in the piece from Rangpur. Some artists say the piece raised awareness about genocides taking place in current times. This is particularly relevant in contemporary times were there are multiple wars taking place around the world.

> "The drama shows how bad cutting is…when the forest in in decline, *Bonbibi* is also in danger. This makes it very easy to understand what is happening." – Artists with physical disability, Female, Khulna

Artist with disability say stories like the ones mentioned above make it easier to explain complex situations and raise awareness on important issues. 96.6% of artists with disabilities and 95.8% of non-disabled artists somewhat or fully agree that creative actives can have a positive social impact. While producing intersectional stories is a start, the impact of these pieces is limited only to the performers and the audience members who were able to watch it.

5. Other unanticipated outcomes from implementation of DARE

The programme design for DARE was deliberate, and was based on based on the British Council's previous experience working in disability arts and the expertise of partners like Graeae. Every phase of the programme, from artist recruitment and auditioning to workshops and production development, was designed with specific outcomes in mind.

Similarly, decisions made during programme delivery and implementation were centred around specific outcomes. Even when adjustments to programme implementation were made, such as the shift to online workshops, online video lessons, and socially distanced workshops during the COVID-19 pandemic, these adjustments were made keeping the core expected outcomes in mind.

As such, during this impact evaluation, there has not been any identified outcome that was not already planned for and anticipated. There has not been any evidence of 'happy accidents' taking place during implementation.

6. Value addition by the British Council during DARE

The British Council's work in the arts sector is a critical part of its mission to promote the UK's culture, support creative expression and innovation, and build connections globally. DARE was launched as the British Council's flagship arts project in Bangladesh, and it was done so by leveraging the organisation's core strengths and expertise. This section examines the role of the British Council in DARE and the unique values this role has created in the outcomes of the programme.

Arts expert and innovator

The British Council has been visible and active in the arts sector both globally and in Bangladesh. It has worked in Bangladesh for many years by fostering local creative talent, developing high-quality events and programmes, collaborating with artists and cultural institutions, and connecting the local Arts scene with international creative partners. In fact, over the last five years, it has worked with over 3,000 artists in terms of art creation, capacity building and showcasing value of arts through festivals and events. Internal estimates from the British Council say that over time, the Arts programme in Bangladesh has reached 5.6 million people.

This has led to the British Council being considered as an expert and innovator in the Bangladeshi Arts space, with a network of artists, partners, creative institutions, and collaborators to leverage, capable of enabling the creation of high-quality, international-level art. It also differentiates the British Council from other development organisations, non-profits and NGOs operating in Bangladesh who focus on other strands of development such as education and healthcare.

As a result of this unique strength, the British Council was best positioned to introduce the novel concept of disability-inclusive theatre to Bangladesh through DARE. It was able to leverage its many relationships within the arts sector and identify the partners who were best suited to deliver the goals of DARE. Furthermore, due to the British Council's commitment to arts, the organisation was able to invest 10 years of time to planting the seed of the idea of disability arts and growing it to DARE and the International Disability Art Festival.

> "The British Council has been working on disability arts since 2012, starting with the London Games. We have been in this space for a long time." – Internal stakeholder, programme design

"Because the British Council is primarily an arts organisation, that played a huge role. And it's not like any other international NGO." – Collaborator

"You have heard of Humanity and Inclusion? If they would have done this [DARE], the scale would not have like this, because they are not an art organisation…British Council is an arts organisation and an international organisation. They can bring, if you see, Jenny Sealey. Everyone was talking about Jenny Sealey, everyone, every artist." – Collaborator

Recognition as a tastemaker and connoisseur

The British Council has been able to curate the image of a tastemaker and connoisseur in the arts sector. This has been bolstered by its role in developing emerging artists, bringing in innovative ideas from abroad and delivering high-quality content. As a result, whenever the British Council in Bangladesh is involved in an artistic output, it is taken seriously by the Bangladeshi arts community. This has been critical to the success of DARE: it compelled influential figures and institutions to consider the work from the artists with disabilities as serious artistic outputs rather than just another charity project.

"When the British Council does something, there is more weight to it, compared to something done by a local NGO." – Internal stakeholder, programme design

"We would not have been able to do something like this without British Council…people in South Asia, in Europe, got to know that we are working in disability arts just because of British Council's involvement." – Internal stakeholder, delivery partner

Previous collaborations with international experts in disability arts and inclusive theatre

The British Council's previous work with the 2012 London Olympics and Paralympics, its experience with the Unlimited Festival in the UK, and its continuous collaboration with Jenny Sealey and Graeae were critical in shaping the design and execution of DARE. Since the concept of disability theatre did not exist in Bangladesh before the British Council's interventions in the space, experts were required to develop the concept for the Bangladeshi context, establish the standards of quality in output delivery and train up local partners.

"British Council is a foreign organisation in Bangladesh. They were able to bring in a lot of foreigners for this event. For instance, I remember, they were able to bring some experts from Scotland who were also in the panel discussions and they were able to share their experiences with us. British Council also has a lot of art projects in the UK." – External stakeholder

"Unlimited is a British Council project, right? Every money, every [amount] spent is [from] British Council. So, by organising things like Unlimited and working with Unlimited, the British Council has a huge experience in disability arts. I am certainly sure that they [bought] this to Bangladesh. They were the pioneers to bring this." – Collaborator

The leveraging of international experts has led to:

- Development of a pool of non-disabled artists and directors who have the foundational knowledge and skillset to work with persons with disabilities.
- Creation of regional platforms for artists with disabilities by Dhaka Theatre.
- Introduction of new forms of theatre performance and techniques in Bangladesh.
- Creation of connections between UK-based theatre professionals and Bangladeshi artists.
- High-quality artistic output from the artists with disabilities who participated in DARE.

Synthesising learnings from work in Arts, Education and Society

In addition to working in Arts, the British Council has had extensive experience of being involved in education and social programmes across all eight divisions in Bangladesh. These programmes have often been intersectional and community need-centred. These experiences gave the British Council an edge when designing and implementing DARE:

- Experience in social projects such as Active Citizens made it clear that typical advocacy models would be inadequate in triggering change in the perception of disability and artists with disabilities. Instead, the British Council realised that it needed to create a platform where artists with disabilities would feel motivated to develop as artists and empowered to creatively express themselves in public.
- The British Council already had connections with national and regional partners who could leverage their own local networks for talent scouting, programme implementation, and logistics management. This was instrumental in ensuring programme delivery in all eight divisional cities.

- Previous work in education and capacity building meant the British Council team had access to methodologies and approaches for effective soft and hard skill development. These learnings came into play when developing the workshop content and delivery mechanisms for DARE.
- The British Council already had a strong emphasis on safeguarding due to its previous intersectional work. This could be built up upon during the implementation of the DARE workshops and regional productions.

"Of course, British Council has the resource, the money, the funding…even if a disability organisation tries to do the same initiative, they would not be able to pull this off…only British Council has the access to the right kinds of resources to be able to organise such a large event." – External stakeholder

"We were able to work in every division with partners like Caritas. By working with these organisations, we were able to get spaces that were very accessible." – Internal stakeholder, programme design

Leveraging the British Council's image

Another role the British Council was able to play during DARE was leveraging its image and connections to engage with policymakers, influential figures, and mass media.

While there was no formal partnership or collaboration with the Bangladesh Ministry of Cultural Affairs or government run cultural agencies, British Council Bangladesh was able to get policymaker support for DARE-led theatre productions and policy dialogue initiatives. This led to the following outcomes:

- Permission to modify state-run facilities like Bangladesh Shilpakala Academy's National Theatre to make them accessible for persons with disabilities and wheelchair users.
- Access to venues and training/rehearsal spaces.
- Presence of high-level policymakers and ministry officials at regional productions and the International Disability Art Festival. This ensured coverage by mainstream media.
- Presence of policymakers at the policy dialogue events.
- Assistance in getting special guests to attend DARE events.

"Shilpakala was not an accessible venue. When we did Romeo and Juliet in 2013, we had to get ramps placed in Shilpakala. These ramps are still there now." – Internal stakeholder, programme design

"The combination of the arts practice alongside that with policy engagement was something that was different… You know, having been to other disability arts focused things over the years and things that British Council have been involved in, this did feel pretty deep and extensive… I did appreciate this, what I call this two-pronged approach of visibility and empowerment alongside political and policy leverage." – Collaborator

The British Council was also able to leverage its image with mass media throughout the five-year duration of the programme. This meant that there was national coverage of all the major milestones of DARE. Finally, the Bangladesh team with the British Council was also able to leverage its reputation when negotiating with private vendors who were part of DARE.

Specific examples

- An international hotel chain in Bangladesh changed their fire alarm system to incorporate both louds sounds and flashing lights after getting input from the DARE organising team
- A local hotel agreed to add ramps to their venues and handrails in their toilets to make them more accessible
- Specially discounted air tickets provided by the airlines made bringing in international experts more cost effective.

7. Conclusion

The DARE programme ran from 2019 to 2024 and was specifically designed to build understanding and confidence amongst the disability and arts sectors, break the social and cultural stigmas surrounding disabilities, and bridge the gap between the disability sectors and wider society.

Prior to the launch of DARE, other than the British Council's own few initiatives, disability-inclusive theatre did not exist in Bangladesh. Thus, in such an emerging space, DARE is impactful in building the foundations for disability-inclusive theatre, setting standards that future endeavours can follow, and acting as a quality benchmark. The programme did succeed in building the skills and confidence of artists with disabilities and confronting the stigmas around disability. It was also able to introduce new forms of artistic expression in Bangladesh and curate and nurture local heritage.

However, the impact of DARE is limited to the collaborators, partners, vendors, and artists who were engaged in the programme, as well as the guests and audience members who watched the stage productions or visited the International Disability Art festival. Without follow-up interventions, the impacts of the programme will lessen with time. Furthermore, expanding disability-inclusive theatre requires important players, like policy makers, theatre professionals, and creative organisations in the ecosystem to increase their reach and broaden their scope of work, which is too vast a task for a single entity like the British Council or Dhaka Theatre.

As such, the current programme design for DARE is a good model for introducing disability arts to a country. There are many countries where disability-inclusive theatre does not exist at all and introducing DARE's model can be a powerful catalyst for empowering people with disabilities, helping them network beyond their own community, increasing their visibility, and destigmatising the idea disability among the greater public.

Overview of findings according to evaluation objectives

This evaluation study attempted to examine the impacts DARE had as a programme by answering six broad evaluation questions:

The table below summarises this.

Evaluation objectives	Evaluation findings
Understand the ways DARE has driven meaning, growth in capacity, and induced agency among programme stakeholders.	• Improved understanding regarding disability and disability arts among wider arts community. • Raised the visibility of artists with disabilities in the public sphere, helping to destigmatise disability. • Introduced acting and theatre performance skills to persons with disabilities. • Widened the performance repertoire and skills of non-disabled artists and directors. • Increased the leadership, collaboration, and creativity skills of participating artists through intensive workshops and rehearsals over a long period of time. • Increased the confidence of artists with disabilities in their own abilities by empowering them and holding their output to high standards. • Enabled artists with disabilities to become more confident in sharing their opinions and making their own decisions, thereby encouraging them to have a greater voice in their community. • Facilitated greater autonomy among female artists with disabilities by ensuring equal participation, responsibilities, and participation in all phases of the programme.
Identify the types of opportunities and access created through DARE.	• Created access to theatre arts for persons with disabilities, both as artists and as audience members. • Introduced new avenues of creative expression for artists with disabilities. • Provided platforms for artists with disabilities to showcase their talent and get publicly recognised for their work. • Provided artists with disabilities platforms of exposure to national and international audiences. • Enabled non-disabled directors to produce disability-inclusive theatre productions across all eight divisional cities of Bangladesh. • Facilitated networking between DARE artists with greater theatre community, leading to greater artistic growth and further work in the arts space. • Created connections between Bangladeshi directors and theatre troupes with international cultural professionals, increasing the potential of future cross-border collaborations. • Introduced diverse and novel art forms to theatre professionals; inspiring innovation and experimentation in future work. • Enabled better disability accessibility to major public venues.

To assess the unique value the British Council has offered through DARE to the wider disability arts and culture sector.	• Leveraged its well-established repute as an arts expert and innovator to introduce disability-inclusive theatre to Bangladesh through DARE. • Due to the British Council's involvement, the Bangladeshi Arts community was compelled to take the artistic output of artists with disabilities seriously. • Bought in international expertise as well as knowledge from previous international collaborations in disability arts and inclusive theatre. • Synthesised learnings from other British Council social programmes to develop a working model for introducing disability arts. • Leveraged its image and connections to engage with influential figures and mass media, ensuring greater accessibility and high visibility of disability arts.
To assess the unique value the British Council has brought to the delivery of DARE during a global pandemic.	• Implemented remote learning tools such as video conferencing, video content on acting modules and at-home exercises during the COVID-19 lockdowns. • Developed accessible learning modules with added sign language and captioning features for at-home learning. • Conducted occasional socially distanced in-person acting workshops with COVID-19 safety and safeguarding protocols in each divisional city. • Debuted the production of 'Tempest: Reimagined,' a collaboration of DARE artists with artists from the UK and Japan, through remote rehearsals, videotaped performances, and remote directing.
To evaluate the extent DARE has contributed to addressing the priorities relevant to the British Council's focus.	• A total of 24 specific impacts were identified during this evaluation. • Of these, 23 impacts directly relate or contribute to 10 different Global Arts outcomes of the British Council, of which 9 are priorities for 'Culture Responds' programmes, while 1 specifically relates to 'Creative Economy' projects.
To identify any outcomes that were not envisaged during the project design that occurred during the implementation of DARE.	Every phase of DARE was designed for specific outcomes. Decisions made during programme delivery and implementation, including adjustments made during the COVID-19 pandemic, kept the core expected outcomes in mind. As such, there has not been any evidence of unplanned or unexpected outcomes.

Table 4 Overview of findings according to evaluation objectives

Key learnings from DARE programme

Should the British Council wish to replicate the model of DARE in another country or develop a similar programme, the following key learnings from this study need to be considered during programme design and implementation:

1. Disability theatre is a powerful platform, but it does not have mass access: broadcast media can be even more effective in reaching a wider audience, thus better enhancing the visibility of artists with disabilities.
2. Not all countries have a culture of theatre: disability-inclusive theatre will only work in places that have existing theatre infrastructure.
3. Drama/theatre departments of universities and community theatre have their own ecosystem: their own sources of funding, their own pipeline of talents, their own roster of performances and their own mechanisms of outreach. Insights from this study suggest that tagging or collaborating with platforms that already have an end-to-end ecosystem increases the long-term impacts of a disability arts programme.
4. Success for any disability arts programme is dependent on the quality of the artistic output. Sub-optimal output just reinforces that persons with disabilities are not capable and continues the cycle of infantilisation. DARE was able to completely avoid this due to its persistent emphasis on output quality. Thus, for any future disability arts projects, there can be no compromises on artistic quality.
5. One of the major barriers to post-DARE engagement of artists with disabilities has been limited funding. Theatre groups in Bangladesh do not have the funding to mount follow-up performances of the DARE theatre pieces. The large size of the cast and the grand scale of the productions make it difficult for theatre groups to finance without steady sources of funding. Thus, identifying the most talented persons with disabilities, curating this pool, and developing cost-efficient content that utilises a limited number of artists results in more frequent exposure and greater opportunities to showcase disability arts on diverse platforms. When the number of artists in a piece is more limited, it is more likely to get funded since producing the piece becomes more budget-friendly. As such, raising the visibility of disability arts requires curating the artist pool to the most promising ones.
6. Impacts on destigmatisation are enhanced when family and community members are considered in the programme design since this increases the visibility of the artists with disabilities and the reach of the programme’s impacts within their immediate locality.
7. Artistic outputs are the most impactful when accessibility is considered in all aspects of the artistic output, from creation to consumption and dissemination.
8. Mechanisms to generate new opportunities for artists after the end of the programme increase the longevity of the programme's impacts.

Appendix

Appendix 1 Research tools: Discussion guide for depth interview with an artist with disability

Before starting the interview:

- Introduce yourself and the team, exchange pleasantries and thank the participant for their time.
- Explain the purpose of the research, the expected duration of the interview and validate their availability.
- Inform the participant of the consent process and documents, ask if the participant has any further questions.
- Be prepared to work with a translator (local language and sign language) and to use easy language for persons with intellectual disabilities
- **Remain at all times aware of the participant's comfort, and offer the opportunity to have a break if needed**.

INTRODUCTION & WARM UP:

- Introduction to self and Keymakers Consulting Limited
- There is nothing like a wrong response; everything is about one's own perception
- Free exchange of opinions and thoughts, so it is more about 'why' rather than 'yes' or 'no'
- Settle down comfortably, keeping mobile phones on silent mode
- Recording of data along with confidentiality of identity

Section 1	Background

1. Let us start our discussion today… I have already introduced myself, now I would like to know about you briefly … [**Probe for the following if not mentioned**]
    - Name, age, occupation…
    - Place of residence…
    - Family: family members, their age, occupation, etc.

2. We all have certain roles in the family, things that we have to do… what is your role in the family…

3. Could you please tell me about your daily routine… what are the things you enjoy doing most… why… what are the things you don't enjoy doing… why…

4. All of us have some goals in life, things we want to do or achieve… what is your goal or dream… how do you want to achieve this goal/dream… do you foresee any obstacles… who supports you most in achieving your goals…

5. We also have some concerns in life… what are some of your biggest concerns at present…why these… what are you doing to address these concerns…
    - Do you have to face any challenges at your home… if yes, what are those… why do you think you have to face these challenges … what are you doing to overcome these…
    - Similarly, do you have to face any challenges out of your home… if yes, what are those… why do you think you have to face these challenges … what are you doing to overcome these…

6. Let's talk about the community you live in… what are your thoughts regarding your community… what is the best thing about your community… why do you think so… is there anything you don't like about your community… why so…

Section 2	**Self-perception**

7. What do you like most about yourself… why … what do people often compliment you on…

8. Is there anything you feel like you do very well or better than others… could you tell me about an instance where you tried to introduce an activity to your friends/family… how did you learn about the idea/activity… what did your friends/family say… did you try it again… if not, why…

9. When is it that you feel most appreciated and valued, in and out of the house …
    - What happens when you don't feel appreciated… how do you feel then…

10. Let's talk a bit more about the challenges you face every day … what challenges you face that you think other people do not face…you have a disability, how big a challenge is this for you…
    - Can you tell me about how and when you learned about this challenge …
    - What's the best thing that came out of this challenge …
    - Is this challenge restricting you in any way from achieving your goals … is there any incident where you missed an opportunity because of this challenge … what happened… how did you feel… did you talk about it with anyone…
    - Do you need any support because of this challenge … if yes, who is providing assistance… what kind of assistance…. what do you do if the person is not available…
    - Do you talk about this challenge with anyone… why/why not… if yes, what do you usually talk about… when do you exchange about it…
    - Do you feel like this challenge is preventing you from doing things you want to… how does it make you feel… what do you do in such situations… do you talk about it with anyone…

Section 3	**DARE - Perception and experience**

11. Let's play a word game now… the rule is simple… I will say a word and you have to tell me whatever comes to your mind right after hearing the word… You cannot waste time thinking over it.

- DARE… what does it evoke right away [**Allow some time before asking for reasons, if the respondent doesn't call the programme as DARE, use their own term for DARE**]

12. Alright… please tell me the story of how you got involved in DARE… [**Allow spontaneous response and only probe for the following if it is not clear from the spontaneous response**]
    - How did you get to know of DARE…
    - What happened after you got enrolled in the programme…

13. How was your OVERALL experience in DARE… if you could sum up your entire experience with DARE using THREE WORDS / PHRASES, what would they be… why…
    - What did you LIKE the most about DARE… why…
    - What did you DISLIKE about DARE … why…
    - What activities from DARE did you enjoy the most…why…which of these activities did you find the most useful…why this
    - What activities from DARE did you enjoy the least…why
    - In your opinion, what elements or activities should DARE do more or continue to do in the future…why these…

14. What were your initial expectations when you first joined DARE… why … what do you think NOW as the programme ended… why… are there any differences between your actual experience and your initial expectations… how so… [**Allow spontaneous response and PROBE for the following if not clear by the respondents' responses**]
    - Which expectations are **FULLY met**… how so… how do you feel about this…
    - Which are **PARTIALLY met**… how so… how do you feel about this…
    - Which expectations are **UNMET**… how so… how do you feel about this…

15. What do you think was the purpose of this DARE programme… what was the programme trying to achieve… how do you know that…
    - Who do you think benefited from this programme… how so…
    - Did everyone you mentioned benefit equally, or some were more benefited than others… why do you think so… how does this make you feel…[**Moderator to allow spontaneous response and then PROBE for the following if not clear by the respondents' responses**]
        - Female artists with disabilities
        - Transgender artists…
        - By type of disability…please share specific examples, if any
        - Others

16. What was your own ROLE as a participant of this initiative…
    - For how long were you involved with DARE… why…
    - What do you think of your overall activities and responsibilities at DARE… why… [**Allow spontaneous response and then probe**] …

- Year 1: what were your key activities and responsibilities…what was your level of involvement… how did you feel about this… what happened afterwards…
- Year 2: what were your key activities and responsibilities… what was your level of involvement… how did you feel about this… what happened afterwards…
- Year 3: what were your key activities and responsibilities… what was your level of involvement… how did you feel about this… what happened afterwards…

17. What are the opportunities you think you availed because of DARE … how so … do you think you could have gotten these opportunities elsewhere… why / why not… [**Allow spontaneous response and then probe on the following**]
    - Theatre production training – local / national / international level
    - Opportunity to work backstage – local / national / international level
    - Opportunity to perform on stage – local/national / international level
    - Opportunity to attend/participate in the International Disability Art Festival 2024
    - Networking with other artists (with disability vs without disability) - local/national / international level
    - Networking with organisations working on disability - local / national / international level
    - Opportunity for employment/income generation
    - Others

18. You mentioned some time before about the goals and dreams you have for yourself…has your involvement with DARE made any impact on these goals and dreams…how so…
    - Has your involvement in DARE made achieving your goals/dreams more possible…why / why not…if yes, how so…
    - Has your involvement in DARE changed the goals/dreams you had for yourself…how so…how do you feel about this change…why this

19. Were there any challenges you had to face while being part of DARE… if yes, what were those…[**Moderator to probe for each type of challenge mentioned**]
    - How did you cope with these challenges…
    - Did the organisers/programme designers for DARE provide any assistance/support to help mitigate these challenges…how did you feel about it…how effective were the interventions

20. Could you tell me a memorable experience at DARE… how has this impacted you … in what way…

Section 4	**Relevance and impact of DARE**

21. As you have already told me that, DARE focused on disability art/performance/theatre, that is, they wanted to connect persons with disabilities with the creative sector… do you think this was relevant for artists like you… why/why not…

22. You were a member of DARE … how did that make you feel… did you feel like you are more connected with the people around you than before, or is it the same as before… why do you think so… [**Probe for the following**]
    - Connectedness - family and friends… is there any change in this…what about DARE bought about this change … what please share specific examples, if any
    - Connectedness - local community… is there any change in this…what about DARE bought about this change … please share specific examples, if any
    - Connectedness - other persons with disabilities… is there any change in this…what about DARE bought about this change … please share specific examples, if any
    - Connectedness - theatre practitioners / artists / trainers… is there any change in this…what about DARE bought about this change … please share specific examples, if any …
    - Connectedness – local culture and heritage … what did you think about this… why… is there any change in this…what about DARE bought about this change … please share specific examples, if any
    - Connectedness – arts and culture sector in Bangladesh … what did you think about this… why… is there any change in this…what about DARE brought about this change … please share specific examples, if any
    - Connectedness – other organisations (Government, NGO, private, etc)… what did you think about this… why… is there any change in this…what about DARE brought about this change … please share specific examples, if any
    - Connectedness – international community… what did you think about this… why… is there any change in this…what about DARE bought about this change … please share specific examples, if any

23. In your opinion, what is a SAFE SPACE…why this…[**If respondent is unable to explain what a safe space means to them, moderator to explain: a safe place is a place in which a person can feel confident that they will not be exposed to discrimination, criticism, harassment, or any other emotional or physical harm**]…Do you think DARE was able to provide a safe space for all its participants… [**Moderator to allow spontaneous responses and then probe for the following**]
    - How did DARE ensure this… why do you think so…Please share specific examples, if any
        - Safe space for free expression of own thoughts, opinions, disagreements, etc…
        - Safe space for one's own creative expression
        - Safe space for women
        - Safe space for all individuals irrespective of the type of disability
        - Safe space for all individuals irrespective of background, socioeconomic class, etc
    - What impact did these safe spaces that you mentioned have on you…why do you say this… has this made a difference in your life…how so…
    - What actions/decisions on your part were enabled due to the safe spaces DARE provided to you, if any…why do you say this…

24. Please tell me what are the areas/topics on which DARE has tried to build capacities of the members… [**Moderator to probe for the topics mentioned by the respondent**]
    - How USEFUL were these topics for an artist like you

- How effective was DARE in building your skills in this area…why do you say this

25. Has DARE brought any difference in your life… why do you think so … [**Probe for the following, encourage to share stories of change and its impact**]
    - Change in skills… how so… how has it impacted you…what about DARE led to this change…
        - Language/communication skills
        - Collaboration skills
        - Leadership skills
        - Creativity
    - Change in knowledge… how so… how has it impacted you…what about DARE led to this change…
        - Theatre-related knowledge
        - Knowledge of local culture and heritage
        - Others
    - Change in confidence level… how so… how has it impacted you…what about DARE led to this change…
        - Change in agency/ability to make own decisions
        - Change in autonomy
        - Change in voice
    - Change in positivity… how so… how has it impacted you…what about DARE led to this change…
    - Change in attitude towards disability … how so… how has it impacted you…what about DARE led to this change…
    - Change in attitude towards life … how so… how has it impacted you…what about DARE led to this change…

26. Has DARE brought any difference in the ROLES you perform in your own life … why do you think so … [**Probe for the following, encourage to share stories of change and its impact**]
    - Role in own family… how so… how has it impacted you…what about DARE led to this change…
    - Role at workplace… how so… how has it impacted you…what about DARE led to this change…
    - Role in local community… how so… how has it impacted you…what about DARE led to this change…

27. Now that DARE is over, can you think of anything that you have achieved/gained / obtained from DARE that will stay with you for a long time to come…
    - Which are those values/learnings / skills…what impact will these have on your life…why do you say so

Section 5	**Perception of other participants of DARE**

28. Who were the other participants in the programme [**Moderator to ask separately: other artists with disabilities | non-disabled artists**]
    - How did these other members make you feel at the beginning… why so…

- Now that the programme ended… how do you feel about the other members… is there any difference how you feel from the beginning… why…what about DARE brought about this change…please share specific examples, if any

29. Are you still in touch with anyone from DARE… how so… how do you feel about this… why…
    - Artist with disability
    - Coworker-theatre artists
    - Directors
    - Interpreters
    - Trainers
    - Others, if any

30. What suggestions will you give to DARE so that it could become more relevant and effective for people like you… why these…

Section 6	**Perception of the UK and the British Council**

31. Has your perception of the British Council changed after participating in DARE…
    - If yes, how so… why…what bought about this change in perception
    - If no, why not…

32. What do you know about the UK… from where do you know this…
    - Are you aware of any involvement of the UK with DARE… from where do you know this… how do you feel about this… why…
    - Has your perception of the UK changed after participating in DARE…
        - If yes, how so… why… what bought about this change in perception
        - If no, why not…

Appendix 2 Research tools: Discussion guide for depth interview with directors and non-disabled artists

Before starting the interview:

- Introduce yourself and the team, exchange pleasantries and thank the participant for their time.
- Explain the purpose of the research, the expected duration of the interview and validate their availability.
- Inform the participant of the consent process and documents, ask if the participant has any further questions.
- Be prepared to work with a translator (local language and sign language) and to use easy language for persons with intellectual disabilities
- **Remain at all times aware of the participant's comfort, and offer the opportunity to have a break if needed**.

INTRODUCTION & WARM UP:

- Introduction to self and Keymakers Consulting Limited
- There is nothing like a wrong response; everything is about one's own perception
- Free exchange of opinions and thoughts, so it is more about 'why' rather than 'yes' or 'no'
- Settle down comfortably, keeping mobile phones on silent mode
- Recording of data along with confidentiality of identity

Section 1	Background

1. Let's start with a brief introduction of ourselves so that we can begin our discussion today… **[Moderators to introduce themselves first, and then ask]**
    - Name, age, education
    - Current profession… current role and responsibility…

2. Please tell me how long you have been involved in this profession… why did you decide to pursue this career… which factors motivated you…

3. What challenges do you have to face in this profession… how do you deal with these challenges…

Section 2	DARE - Perception and experience

4. When you hear the name DARE, what is the first thing that comes to your mind… which words/images/feelings… why so…

5. Alright… please tell me the story of how you got involved in DARE… [**Allow spontaneous response and only probe for the following if it is not clear from the spontaneous response**]
    - How did you get to know of DARE…

- Was it you who wanted to participate in the programme, or was there someone who influenced you to get involved… what happened…
- What happened after you got involved in the programme…

6. What were your initial expectations… why … what do you think now as the programme ended… why… are there any differences between your experience and your initial expectations… how so… [**Allow spontaneous response and PROBE for the following if not clear by the respondents' responses**]
    - Which expectations are **FULLY met**… how so… how do you feel about this…
    - Which are **PARTIALLY met**… how so… how do you feel about this…
    - Which expectations are **UNMET**… how so… how do you feel about this…

7. What do you think was the purpose of this DARE programme… how do you know that…
    - Who do you think benefited from this programme… how so…
    - Did everyone you mentioned benefit equally, or did some benefit more than others? Why do you think so? How does this make you feel?
        - Female artists with disabilities
        - Transgender artists…
        - By type of disability…please share specific examples, if any
        - Others

8. What was your role in this initiative…
    - For how long were you involved with DARE… why…
    - What do you think of your overall activities and responsibilities at DARE… why… how is your role in DARE different from your other theatre-related roles, if any… why do you think so …

9. Please tell me what the areas/topics are on which DARE has tried to build the capacities of other theatre artists / directorsartists/directors/interpreters… why… in your opinion, how effective is the TOT … why do you think so…
    - Do you think this ToT has brought any significant changes to your perception/values…how so…why do you say so

10. According to you, how inclusive were the trainings/workshops of DARE… why do you think so… what about the design/implementation of DARE makes you feel this way

11. What are the opportunities you think you have availed yourself of because of DARE … how so … do you think you could have gotten these opportunities elsewhere… why / why not… how have these opportunities you mentioned led to new prospects…why this… [**Allow spontaneous response and then probe on the following**]
    - Theatre training – local/national/international level
    - Opportunity to work with persons with disabilities – local/national/international level
    - Opportunity to attend/participate in the International Disability Art Festival 2024

- Networking with other artists (with disability vs without disability) - local/national / international level
- Networking with organisations working on disability - local/national/international level
- Opportunity to get involved in other professional collaborations in the future
- Opportunity for employment/income generation

12. Were there any challenges that you had to face at DARE… if yes, what were those… how did you cope with these challenges… [**Allow spontaneous response and then probe for the following if it is not mentioned by the respondent**]
    - Challenges in training/training process
    - Challenges in the performance process
    - Challenges in communicating with artists with disabilities
    - Challenges in handling sensitive issues (if any)
    - Others
    - Did the organisers/programme designers for DARE provide any assistance/support to help mitigate these challenges…how did you feel about it…how effective were the interventions

13. If you look back, do you think DARE has had any significant impact on the wider Arts and Culture sector in Bangladesh… why do you think so…
    - Which among these are the most significant… why this…

Section 4	**Relevance and impact of DARE**

14. In your opinion, what is a SAFE SPACE…why this…[**If respondent is unable to explain what a safe space means to them, moderator to explain: a safe place is a place in which a person can feel confident that they will not be exposed to discrimination, criticism, harassment, or any other emotional or physical harm**]…Do you think DARE was able to provide a safe space for all its participants… [**Moderator to allow spontaneous responses and then probe for the following**]
    - How did DARE ensure this… why do you think so…Please share specific examples, if any
        - Safe space for free expression of one's own thoughts, opinions, disagreements, etc…
        - Safe space for one's own creative expression
        - Safe space for women
        - Safe space for all individuals irrespective of the type of disability
        - Safe space for all individuals irrespective of background, socioeconomic class, etc
    - What impact did these safe spaces that you mentioned, which were provided by DARE, have on you? Why do you say this… has this made a difference in your life…how so…why this
    - What actions/decisions on your part were enabled due to the safe spaces DARE provided to you, if any…why do you say this…

15. How do you think DARE has impacted the artists with disabilities… why do you think so … [**Moderator to allow spontaneous response and probe for the following**]
    - Change in their skills… how… what about DARE led to this change…
        - Language/communication skills
        - Collaboration skills
        - Leadership skills
        - Creativity
    - Changes in their knowledge…how… what about DARE led to this change…
        - Theatre-related knowledge
        - Knowledge of local culture and heritage
    - Change in their confidence level… how… what about DARE led to this change…
    - Change in their positivity… how… what about DARE led to this change…
    - Change in their attitude towards disability … how… what about DARE led to this change…
    - Change in their attitude towards life … how… what about DARE led to this change…
    - Change in their relationships with others… how… what about DARE led to this change…
    - Change in their role in local community… how… what about DARE led to this change…

16. Has DARE brought any difference in your own life… why do you think so … [**Moderator to allow spontaneous response and probe for the following**]
    - Have you improved any skills…what skills… how has this impacted you… what about DARE led to this change…please share specific stories, if any
    - Have you learned anything new… what have you learned… how has this impacted you… what about DARE led to this change…please share specific stories, if any
    - Have you had any new realizations … why do you think so… how has this impacted you… What about DARE led to this change…please share specific stories, if any
    - Have your perception of disability changed in any way… how so… how has this impacted you… What about DARE led to this change…please share specific stories, if any
    - Have your attitude towards people with disabilities changed in any way… how so… how has this impacted you… What about DARE led to this change…please share specific stories, if any
    - Has your network with the arts and culture sector changed in any way… how so… how has this impacted you… What about DARE led to this change…please share specific stories, if any
    - Has your connectedness with international community changed in any way… how so… how has this impacted you… what about DARE led to this change…

17. Are you still in touch with anyone from DARE… how so… how do you feel about this… why…
    - Artist with disability
    - Coworker-theatre artists
    - Personnel from British Council/partner organizations
    - Organisations from the arts and culture sector
    - Organisations from the disability sector
    - Others, if any

18. Would you like to continue to work with artists with disabilities in the future…
    - If yes, why… what is the end benefit you have in mind… what if there is no external support, what will you do then…why this
    - If no, why not…

19. What suggestions will you give to DARE so that it could become more relevant and effective for everyone involved… why these…

Section 5	Perception of the UK and the British Council

20. Has your perception of the British Council changed after DARE…
    - If yes, how so… why…
    - If no, why not…

21. What do you know about the UK… from where do you know this…
    - Are you aware of any involvement of the UK with DARE… from where do you know this… how do you feel about this… why…
    - Has your perception of the UK changed after DARE…
        - If yes, how so… why…
        - If no, why not…

22. In your opinion, should initiatives similar to DARE be continued in the future…
    - What strategies from DARE could be replicated to in future projects…
    - How will this benefit programme participants in the future…

Appendix 3 Research tools: Discussion guide for family interview with family members of artists with disabilities

Before starting the interview:

- Introduce yourself and the team, exchange pleasantries and thank the participant for their time.
- Explain the purpose of the research, the expected duration of the interview and validate their availability.
- Inform the participant of the consent process and documents, and ask if the participant has any further questions.
- Be prepared to work with a translator (local language and sign language) and to use easy language for persons with intellectual disabilities
- Remain at all times aware of the participant's comfort, and offer the opportunity to have a break if needed.

INTRODUCTION & WARM-UP:

- Introduction to self and Keymakers Consulting Limited
- There is nothing like a wrong response; everything is about one's perception
- Free exchange of opinions and thoughts, so it is more about 'why' rather than 'yes' or 'no'
- Settle down comfortably, keeping mobile phones on silent mode
- Recording of data along with confidentiality of identity

Section 1: Background

Understand family structure, roles, and daily interactions with the artist.

1. Let us start our discussion today… I have already introduced myself, now I would like to know about you and your family… [**Probe for the following if not mentioned**]
    - Name, age, occupation…
    - Place of residence…
    - Family: family members, their age, occupation …
    - Is there anything you do together to spend time as a family…
    - Roles and responsibilities in the family…

2. Now please tell me a bit more about [**name of the artist with disability**] … what is he/she like… what does he/she like to do … how much time do you spend together… what do you usually do with him/her…
    - What is his/her role in the family … do you expect certain things from him/her, is there anything you expect that he/she will do… why/why not …
    - Is there anything you feel like he/she would not be able to do... why do you think so
    - How has having a family member with a disability shaped your household dynamics

Section 2: Attitude towards disability

3. What does it mean to you to have a disability… why… how do people around you describe disability… how does that make you feel…

4. What challenges does he/she (artist with disability) face in his/her daily life… what challenges he/she face that you think other people do not face… he/she is differently abled, how big a challenge is this for him/her… how big a challenge is this for your family… why do you think so…
    - Can you tell me about how and when you learned about this challenge …
    - How do you feel about his/her challenges…does he/she talk to you about these challenges…
    - What's the best thing that came out of this challenge …
    - Is this challenge restricting him/her in any way from achieving his/her goals … is there any incident where he/she missed an opportunity because of this challenge … what happened…
    - How do you support him/her to overcome these challenges…
    - What do you want for his/her future… what would be the ideal scenario… does he/she ever talk to you about his/her future… what does he/she talk about…

Section 3: Perception of DARE

5. Please tell me how [**name of artist**] became involved with the DARE project/arts program… [**Allow spontaneous response and only probe for the following if it is not clear from the spontaneous response. If the respondent doesn't call the programme as DARE, use their terms for DARE**]
    - How did you get to know of DARE
    - What were your thoughts when you heard about DARE for the first time
    - What was your initial reaction towards his/her joining DARE… why
    - Did you have any particular concern regarding his/her joining DARE… why…has anything happened since then to alleviate your concerns…if so, what…how do you feel about it…
    - How long were they involved in DARE…
    - Over this time, do you know what their roles and responsibilities were under DARE…. if so…what were they…how do you feel about this

6. What were your initial expectations when ____ first joined DARE… why … what do you think NOW as the programme ended… why… are there any differences between their actual experience and your initial expectations… how so… [**Allow spontaneous response and PROBE for the following if not clear by the respondents' responses**]
    - Which expectations are **FULLY met**… how so… how do you feel about this…
    - Which are **PARTIALLY met**… how so… how do you feel about this…
    - Which expectations are **UNMET**… how so… how do you feel about this…

7. What opportunities has the program provided for [**name of the artist**] … how so… do you think he/she could have gotten these opportunities elsewhere… why / why not [**Moderator to allow for spontaneous and then PROBE on the following**]
    - Training…do you know on what

- Opportunity to perform on stage
- Opportunity to perform on a national/international level
- Opportunity to work with other persons with disabilities
- Opportunity to work with other artists - local/national / international level
- Opportunity to work with organisations working on disability - local / national / international level
- Opportunity for employment/income generation
- Others

8. Are there any challenges he/she faced at DARE… if yes, what are those… how did he/she cope with these challenges…
    - Did you know of any support provided by DARE to help him / her overcome these challenges…if so, what were they…what was the impact of this support…why this

9. Does he/she share stories or experiences of DARE with you…Could you tell me a memorable story with ____ related to DARE… how has this impacted you / your family / [**mention artist's name**] … in what way…

Section 4: Impact of DARE

10. How do you think DARE has impacted [**name of artist**] … why do you think so [**Moderator to allow spontaneous response and PROBE on the following if not mentioned**]
    - Changes in skills and abilities
    - Changes in confidence
    - Changes in self-sufficiency
    - Change in self-perception
    - Change in attitude towards life
    - Change in attitude towards disability
    - Changes in social interactions
    - Change in roles – in family / at work or school / in community
    - Changes in future aspirations

11. Have they shared stories about how DARE changed their view of themselves or their goals… if so, if it is okay to share with me, how have their goals changed…how do you feel about it…why this

12. Has DARE brought any difference in your family… why do you think so … [**Probe following**]
    - Have you learned anything new… if so, what… how has this impacted you
    - Have you had any new realizations … why do you think so…
    - Are there any changes in family dynamics…how so…how do you feel about it
    - Are there any changes in the family's perception of [**mention artist's name**] …how so…how do you feel about it

- Are there changes in family activities or routines… how so…how do you feel about it

13. Could you share a specific story that illustrates how DARE has made a difference in [**name of artist**]'s life or your family's life…
    - what was the change…why do you say this…
    - how do you feel about this…
    - how long so you think this will last…why

14. Do you think DARE has made any impact on the people around you: neighbours, friends, relatives… how so… why do you think so…
    - What has been the impact of this change in attitude…why do you say this
    - Could you tell me any such story where you noticed any difference in their attitude towards him/her (the artist with disability) …

15. Has DARE opened economic opportunities (e.g., income, networking) for your family member… if so, how…what is the impact of this…why this

16. Do you believe DARE has improved their ability to advocate for themselves or others… if so, in what ways

Section 5: Expectations from DARE in the future

17. What lasting changes do you think DARE has created for artists with disabilities in Bangladesh… why this

18. What parts / elements of DARE have had the most impact on your family and [**name of artist**] …why this…
    - Of these, which parts / elements do you think will have long-term impact…how so…why do you say this…how do you feel about this…

19. What are your expectations for the future regarding [**name of artist**]'s involvement in arts / theatre… why do you think so… [**Allow spontaneous response and then probe for the following**]
    - Do you want him / her to be involved in similar programmes in the future…why / why not
    - What if there is no longer any support from partner organisation / British Council…would you want him / her to be involved…why / why not

20. Is there anything else you would like to share about your experience with the arts program that we haven't discussed… if so, please feel free to share

Discussion with artist with disability

Section 1	Background

18. Let us start our discussion today… I have already introduced myself, now I would like to know about you briefly … [**Probe for the following if not mentioned**]
    - Name, age, occupation…
    - Place of residence…
    - Family: family members, their age, occupation etc. …

19. We all have certain roles in the family, things that we have to do… what is your role in the family…

20. Could you please tell me about your daily routine… what are the things you enjoy doing most… why… what are the things you don't enjoy doing… why…

21. All of us have some goals in life, things we want to do or achieve… what is your goal or dream… how do you want to achieve this goal/dream… do you foresee any obstacles… who supports you most in achieving your goals…

22. We also have some concerns in life… what are some of your biggest concerns at present…why these… what are you doing to address these concerns…
    - Do you have to face any challenges at your home… if yes, what are those… why do you think you have to face these challenges … what are you doing to overcome these…
    - Similarly, do you have to face any challenges out of your home… if yes, what are those… why do you think you have to face these challenges … what are you doing to overcome these…

23. Let's talk about the community you live in… what are your thoughts regarding your community… what is the best thing about your community… why do you think so… is there anything you don't like about your community… why so…

Section 2	Self-perception

24. What do you like most about yourself… why … what do people often compliment you on…

25. Is there anything you feel like you do very well or better than others… could you tell me about an instance where you tried to introduce an activity to your friends/family… how did you learn about the idea/activity… what did your friends/family say… did you try it again… if not, why…

26. When is it that you feel most appreciated and valued, in and out of the house …
    - What happens when you don't feel appreciated… how do you feel then…

27. Let's talk a bit more about the challenges you face every day … what challenges you face that you think other people do not face… you have a disability, how big a challenge is this for you…
    - Can you tell me about how and when you learned about this challenge …
    - What's the best thing that came out of this challenge …
    - Is this challenge restricting you in any way from achieving your goals … is there any incident where you missed an opportunity because of this challenge … what happened… how did you feel… did you talk about it with anyone…
    - Do you need any support because of this challenge … if yes, who is providing assistance… what kind of assistance…. what do you do if the person is not available…
    - Do you talk about this challenge with anyone… why/why not… if yes, what do you usually talk about… when do you exchange about it…
    - Do you feel like this challenge is preventing you from doing things you want to… how does it make you feel… what do you do in such situations… do you talk about it with anyone…

Section 3	**DARE - Perception and experience**

28. Let's play a word game now… the rule is simple… I will say a word and you have to tell me whatever comes to your mind right after hearing the word… you cannot waste time thinking over it.
    - DARE… what does it evoke right away [**Allow some time before asking for reasons, if the respondent doesn't call the programme as DARE, use their own term for DARE**]

32. Alright… please tell me the story of how you got involved in DARE… [**Allow spontaneous response and only probe for the following if it is not clear from the spontaneous response**]
    - How did you get to know of DARE…
    - What happened after you got enrolled in the programme…

33. How was your OVERALL experience in DARE… if you could sum up your entire experience with dare using THREE WORDS / PHRASES, what would they be… why…
    - What did you LIKE the most about DARE… why…
    - What did you DISLIKE about DARE … why…
    - What activities from DARE did you enjoy the most…why…which of these activities did you find the most useful…why this
    - What activities from DARE did you enjoy the least…why
    - y
    - In your opinion, what elements or activities should DARE do more or continue to do in the future…why these…

34. What were your initial expectations when you first joined DARE… why … what do you think NOW as the programme ended… why… are there any differences between your actual experience and your initial

expectations… how so… [**Allow spontaneous response and PROBE for the following if not clear by the respondents' responses**]

- Which expectations are **FULLY met**… how so… how do you feel about this…
- Which are **PARTIALLY met**… how so… how do you feel about this…
- Which expectations are **UNMET**… how so… how do you feel about this…

35. What do you think was the purpose of this DARE programme… what was the programme trying to achieve… how do you know that…
    - Who do you think benefited from this programme… how so…
    - Did everyone you mentioned benefit equally, or were some more benefited than others? Why do you think so? How does this make you feel? [**Moderator to allow spontaneous response and then PROBE for the following if not clear by the respondents' responses**]
        - Female artists with disabilities
        - Transgender artists…
        - By type of disability…please share specific examples, if any
        - Others

36. What was your own ROLE as a participant of this initiative…
    - For how long were you involved with DARE… why…
    - What do you think of your overall activities and responsibilities at DARE… why…

37. What are the opportunities you think you availed because of DARE … how so … do you think you could have gotten these opportunities elsewhere… why / why not… [**Allow spontaneous response and then probe on the followings**]
    - Theatre production training – local / national / international level
    - Opportunity to work backstage – local/national / international level
    - Opportunity to perform on stage – local/national / international level
    - Opportunity to attend/participate in the International Disability Art Festival 2024
    - Networking with other artists (with disability vs without disability) - local/national / international level
    - Networking with organisations working on disability - local / national / international level
    - Opportunity for employment / income generation
    - Others

38. You mentioned some time before about the goals and dreams you have for yourself…has your involvement with DARE made any impact on these goals and dreams…how so…
    - Has your involvement in DARE made achieving your goals / dreams more possible…why / why not…if yes, how so…
    - Has your involvement in DARE made changed the goals / dreams you had for yourself…how so…how do you feel about this change…why this

39. Were there any challenges you had to face while being part of DARE… if yes, what were those… [**Moderator to probe for each type of challenge mentioned**]
    - How did you cope with these challenges…
    - Did the organisers / programme designers for DARE provide any assistance / support to help mitigate these challenges…how did you feel about it…how effective were the interventions

40. Could you tell me a memorable experience at DARE… how has this impacted you … in what way…

Section 4	**Relevance and impact of DARE**

41. As you have already told me that, DARE focused on disability art/performance/theatre, that is, they wanted to connect persons with disabilities with the creative sector… do you think this was relevant for artists like you… why/why not…

42. You were a member of DARE … how did that make you feel… did you feel like you are more connected with the people around you than before or is it the same as before… why do you think so… [**Probe for the following**]
    - Connectedness - family and friends… is there any change in this…what about DARE bought about this change … what please share specific examples, if any
    - Connectedness - local community… is there any change in this…what about DARE bought about this change … please share specific examples, if any
    - Connectedness - other persons with disabilities… is there any change in this…what about DARE bought about this change … please share specific examples, if any
    - Connectedness - theatre practitioners / artists / trainers… is there any change in this…what about DARE bought about this change … please share specific examples, if any …
    - Connectedness – local culture and heritage … what did you think about this… why… is there any change in this…what about DARE bought about this change … please share specific examples, if any
    - Connectedness – arts and culture sector in Bangladesh … what did you think about this… why… is there any change in this…what about DARE bought about this change … please share specific examples, if any
    - Connectedness – other organisations (Government, NGO, private, etc) … what did you think about this… why… is there any change in this…what about DARE bought about this change … please share specific examples, if any
    - Connectedness – international community… what did you think about this… why… is there any change in this…what about DARE bought about this change … please share specific examples, if any

43. In your opinion, what is a SAFE SPACE…why this…[**If respondent is unable to explain what a safe space means to them, moderator to explain: a safe place is a place in which a person can feel confident that they will not be exposed to discrimination, criticism, harassment, or any other emotional or physical harm**]…Do you think DARE was able to provide a safe space for all its participants… [**Moderator to allow spontaneous responses and then probe for the following**]

- How did DARE ensure this… why do you think so…Please share specific examples, if any
    - Safe space for free expression of own thoughts, opinions, disagreements, etc…
    - Safe space for own creative expression
    - Safe space for women
    - Safe space for all individuals irrespective of type of disability
    - Safe space for all individuals irrespective of background, socioeconomic class, etc
- What impact did these safe spaces that you mentioned have on you…why do you say this… has this made a difference in your life…how so…
- What actions / decisions on your part were enabled due to the safe spaces DARE provided to you, if any…why do you say this…

44. Please tell me what are the areas / topics on which DARE has tried to build capacities of the members… [**Moderator to probe for the topics mentioned by respondent**]
    - How USEFUL were these topics for an artist like you
    - How effective was DARE in building your skills this area…why do you say this

45. Has DARE brought any difference in your life… why do you think so … [**Probe for the following, encourage to share stories of change and its impact**]
    - Change in skills… how so… how has it impacted you…what about DARE led to this change…
        - Language / communication skills
        - Collaboration skills
        - Leadership skills
        - Creativity
    - Change in knowledge… how so… how has it impacted you…what about DARE led to this change…
        - Theatre-related knowledge
        - Knowledge on local culture and heritage
        - Others
    - Change in confidence level… how so… how has it impacted you…what about DARE led to this change…
        - Change in agency / ability to make own decisions
        - Change in autonomy
        - Change in voice
    - Change in positivity… how so… how has it impacted you…what about DARE led to this change…
    - Change in attitude towards disability … how so… how has it impacted you…what about DARE led to this change…
    - Change in attitude towards life … how so… how has it impacted you…what about DARE led to this change…

46. Has DARE brought any difference in the ROLES you perform in your own life … why do you think so … [**Probe for the following, encourage to share stories of change and its impact**]
    - Role in own family… how so… how has it impacted you…what about DARE led to this change…

- Role at workplace… how so… how has it impacted you…what about DARE led to this change…
- Role in local community… how so… how has it impacted you…what about DARE led to this change…

47. Now that DARE is over, can you think of anything that you have achieved / gained / obtained from DARE that will stay with you for a long time to come…
    - Which are those values / learnings / skills…what impact will these have on your life…why do you say so

Section 5	Perception of other participants of DARE

48. Who were the other participants in the programme [**Moderator to ask separately: other artists with disabilities | non-disabled artists | directors]**
    - How did these other members make you feel at the beginning… why so…
    - Now that the programme ended… how do you feel about the other members… is there any difference how you feel from the beginning… why…what about DARE bought about this change…please share specific examples, if any

49. Are you still in touch with anyone from DARE… how so… how do you feel about this… why…
    - Artist with disability
    - Coworker-theatre artists
    - Directors
    - Interpreters
    - Trainers
    - Others, if any

50. What suggestions will you give to DARE so that it could become more relevant and effective for people like you… why these…

Section 6	Perception of UK and British Council

51. Has your perception about British Council changed after participating in DARE…
    - If yes, how so… why…what bought about this change in perception
    - If no, why not…

52. What do you know about the UK… from where do you know this…
    - Are you aware of any involvement of the UK with DARE… from where do you know this… how do you feel about this… why…
    - Has your perception about the UK changed after participating in DARE…
        - If yes, how so… why… what bought about this change in perception
        - If no, why not…

Appendix 4 Research tools: Discussion guide for key informant interview with internal stakeholders

INTRODUCTION & WARM-UP:

- Introduction to self and Keymakers Consulting Limited.
- Introduce yourself and your role briefly.
- Explain that the session is an open dialogue aimed at understanding both successes and challenges in disabled art practices.
- Stress that there is no "right" or "wrong" answer, and the focus is on in-depth exploration of experiences and perceptions.
- Request that participants put phones on silent, and encourage free exchanges.
- Recording of data along with confidentiality of identity.

Background

1. Let's begin with a brief introduction… Please introduce yourself,
    - Your organisational role
    - How long have you been working here

2. Could you please describe your organisation's work with disability-led work…can you tell me about any previous or ongoing initiatives in your organisation that have supported disability issues…

Purpose of DARE

3. How are you linked with DARE…
    - What does DARE stand for…what is the programme about…
    - What is the core purpose of this programme… what does DARE aim to achieve…
    - How did this programme work…what were the various activities
    - Who are the end beneficiaries…
    - Who are the indirect beneficiaries from this programme… which benefits did they get…

4. Which are the other partner organisations that have worked along with the British Council in DARE…
    - What role have they played…
    - How critical is their role for the success of DARE…why this

Assessing fulfilment of DARE's intended purpose

5. Could you please tell us about the context in which the DARE programme was initiated in Bangladesh [**allow spontaneous response and probe only if not covered**]

- What do you think is the ideal role of Arts and Culture in the community
- What was the general situation of the Arts and Culture space that evoked the need for DARE
- Major need gaps found in the Arts and Culture space before the DARE initiative took place

6. What was DARE's approach to achieving its core purpose…
    - Why did DARE choose theatre arts as the focus of the programme instead of other art forms…
    - What were the challenges of choosing this particular art form… how were those challenges addressed …

7. To what extent do you feel DARE has fulfilled its purpose…what has contributed to achieving this… why do you think so
    - Can you share specific examples where the project's aims have been MET or EXCEEDED
    - What indicators or SUCCESS stories best reflect this fulfilment…

8. What do you think were the KEY CHALLENGES to implement and achieve the goals set out by DARE… why is that…
    - Can you describe strategies or interventions that have successfully helped overcome identified challenges…
    - What approaches have not worked well (if any) ….why
    - Could any additional support or intervention have helped mitigate the challenge in this regard… how so…how would this impact the overall success of the programme
    - In what areas do you think the project's aims have been UNMET…what has contributed to this…why do you think so…

Assessing the impact of DARE on the programme participants

9. Tell us about the artists with disabilities in the DARE programme… [**allow spontaneous response and only probe for any of the following if not covered by the respondent**]
    - Who were the type of individual selected for this programme…
        i. IWhat type of family backgrounds are they from
        ii. What type of communities are they from…what were their roles in their communities PRIOR to joining DARE…why this
    - What were their attitudes towards disability BEFORE they joined DARE…why do you say so…can you give specific examples…
    - What were their abilities/skills like BEFORE joining DARE…why do you say this [**Allow spontaneous abilities and PROBE on the following is not mentioned**]
        i. Self-sufficiency
        ii. Confidence
        iii. Communication

iv. Artistic abilities
v. Level of experience with the arts
vi. Teamwork
vii. Leadership
viii. Others

10. How involved were artists with disabilities in DARE…
    - What roles have they played…Were there any DIFFERENCES in their roles compared to other participants without disabilities…
        i. If yes, what are the differences…what was the impact of these role differences…why this
    - How INVOLVED were the artists with disabilities …why do you say so
        i. How did this level of involvement affect the intended outcomes of DARE…why this
    - What were the CHALLENGES artists with disabilities faced when participating in DARE…why this…
        i. How did this affect the overall outcomes of DARE
    - Which TYPES of artists with disabilities were able to stay with DARE from inception till the end of the programme…
        i. What factors do you think allowed them to stay with the programme …why do you say this
    - Which TYPES of artists with disabilities were unable to continue till the end…
        i. What factors do you think influenced them to drop out …why do you say this

11. What kind of support systems were in place in the DARE design and implementation to support artists with disabilities… [**Probe for the following if not mentioned**]
    - Technical / skill development
    - Advisory
    - Financial
    - Spaces for expressing oneself
    - Networking with local community
    - Networking with the national arts and culture sector
    - Networking with the international arts and culture sector
    - Access to commercial opportunities (like performances, partnerships, employment, etc)
    - Others

12. How did this aforementioned support system affect the outcomes of the DARE programme….
    - How EFFECTIVE were they for ensuring the programme's intended outcomes…. why this…
    - How did these support systems impact the artists with disabilities…
    - Were there mechanisms in place to ensure sustainability (environmental, financial, or institutional) in the support systems…if so, what were they…
        i. IHow effective have these mechanisms been…why this
        ii. What has been the IMPACT of these mechanisms on the outcomes of DARE…why this

13. In your opinion, what was the overall IMPACT of DARE on artists with disabilities…why do you say so… [**Moderator to allow spontaneous response and then probe on the following**]
    - Change in ATTITUDE TOWARDS DISABILITY…what do you think caused this … what, please share specific examples, if any
    - Change in ATTITUDE TOWARDS LIFE… what do you think caused this… please share specific examples, if any
    - Change in ROLE / VISIBILITY IN COMMUNITY… what do you think caused this … please share specific examples, if any
    - Change in CONFIDENCE… what do you think caused this … please share specific examples, if any
    - Change in DECISION MAKING ABILITIES… what do you think caused this … please share specific examples, if any
    - Change in SKILLS… what do you think caused this…

14. Did you observe any change in the actions or new actions undertaken by the artists with disabilities after DARE…what did you see…why this

15. Have the impacts of DARE been similar for all artists with disabilities or have certain sub-sections been impacted more…why this [**Allow spontaneous response and then probe on the following**]
    - Impact on female artists with disabilities…please share specific examples, if any
    - Impact on transgender artists with disabilities…please share specific examples, if any
    - Impact by type of disability…please share specific examples, if any
    - Others

16. Tell us about the directors, artists without disabilities and interpreters who also worked in the DARE programme… [**allow spontaneous response and only probe for any of the following if not covered by the respondent**]
    - What level of experience in performing arts did these individuals have BEFORE joining DARE
    - What level of experience with disability issues did these individuals have BEFORE joining DARE
    - What roles have they played…
    - How INVOLVED were they…why do you say so
        i. How did this level of involvement affect the intended outcomes of DARE…why this

17. How do you think DARE has impacted the directors, artists without disabilities and interpreters who have worked with the artists with disabilities … why do you think so … [**Allow spontaneous response and probe for the following**]
    - Have they learned anything new… have they gained any new skills…what have they learned…
        i. how do you think has this impacted them… please share specific examples, if any
    - Have they had any new realizations … why do you think so…
        i. how do you think has this impacted them… please share specific examples, if any
    - Have their perception of people with disabilities changed in any way… how so…

i. how do you think has this impacted them… please share specific examples, if any

- Have their attitude towards people with disabilities changed in any way… how so…
    i. how do you think has this impacted them… please share specific examples, if any

18. Apart from the theatre artists and the artists with disabilities, do you think DARE has impacted anyone else… why do you think so…
    - What in the programme design or implementation led to this impact…why this

Assessing impact of DARE on the disability inclusion

19. How would you describe the existing landscape of disability inclusion in different sectors i.e., government, NGO, and private at large…
    - Are there differences in how government, NGO, and private organisations approach disability inclusion …if so, in what way… what impact does these approaches have on PWDs
    - In comparison to these existing approaches, how does the approach of DARE compare…
        i. What are the points of DIFFERENCE…what impact does this make…why do you say so…could you share specific examples
        ii. What are the points of SIMILARITY…why do you say this…what impact does this have

20. During the planning and implementation of the DARE programme, was there any collaboration or involvement of NGOs / community-led organisations / local culture clubs / etc… [**Moderator to PROBE on the following for each type of entity mentioned**]
    - Which entities were involved…what was the extent of the collaboration with these entities…
    - How did this affect the outcomes of the DARE programme…why this

21. In your opinion, what was the overall IMPACT of the collaboration of DARE with NGOs / community organisations, / etc…why do you say so… [**Moderator to allow spontaneous response and then probe on the following**]
    - Impact on COMMUNITY PERCEPTION OF DISABILTIY…what caused this…please share specific examples, if any
    - Impact on COMMUNITY PRACTICES… what caused this… please share specific examples, if any
    - Impact on LOCAL ARTS… what caused this…please share specific examples, if any
    - Impact on ADVOCACY ACTIVITIES… what caused this…please share specific examples, if any
    - Impact on DISABILITY INCLUSION… what caused this…please share specific examples, if any
    - Impact on organisation's POLICIES and PRACTICES… what caused this…please share specific examples, if any
    - OTHERS

22. During the planning and implementation of the DARE programme, was there any collaboration or involvement of local private organisations… [**Moderator to PROBE on the following for each type of entity mentioned**]
    - Which entities were involved…what was the extent of the collaboration with these entities…
    - How did this affect the outcomes of the DARE programme…why this

23. In your opinion, what was the overall IMPACT of the collaboration of DARE with private entities, / etc…why do you say so… [**Moderator to allow spontaneous response and then probe on the following**]
    - Impact on PERCEPTION OF DISABILTIY… what caused this…please share specific examples, if any
    - Impact on COMMUNITY … what caused this… please share specific examples, if any
    - Impact on LOCAL ARTS… what caused this… please share specific examples, if any
    - Impact on DISABILITY INCLUSION… what caused this…please share specific examples, if any
    - Impact on organisation's INSTITUTIONAL PRACTICES… what caused this…please share specific examples, if any
    - OTHERS

24. During the planning and implementation of the DARE programme, was there any involvement of government / government-run agencies…
    - Which entities were involved…what was the extent of the involvement of these entities…
    - How did this affect the outcomes of the DARE programme…why this

25. In your opinion, due to DARE, was there any CHANGE in how government / government-run agencies approach disability issues…how so…can you share specific examples… [**Moderator to allow spontaneous response and then probe on the following**]
    - Impact on INSTITUTIONAL PRACTICES… what caused this…please share specific examples, if any
    - Impact on SERVICE ACCESSBILITY… what caused this…please share specific examples, if any
    - Impact on PUBLIC INFRASTRUCTURE… what caused this…please share specific examples, if any
    - Impact on ADVOCACY PRACTICES… what caused this…please share specific examples, if any
    - Impact on POLICIES ON DISABILITY ISSUES… what caused this…please share specific examples, if any
    - Impact on POLICIES ON DISABILITY INCLUSION IN ARTS… what caused this…please share specific examples, if any
    - OTHERS

26. In your opinion, has DARE impacted local economies in any way…how so…what caused this… [**Moderator to allow spontaneous response and then probe on the following**]
    - INCOME GENERATION
    - JOB CREATION

Assessing impact of DARE on the arts sectors

27. How would you describe the existing landscape of disability arts in Bangladesh…
    - Who are the entities working in this sector, if any…
        i. what is their current level of involvement in disability arts
        ii. how effective are their endeavours…why this
    - Why might there be a lack of regular or sustained art practice among artists with disabilities
        i. Are there institutional, cultural, or resource-related factors that contribute to this gap…
        ii. If yes, what… how

28. In your opinion, due to DARE, was there any CHANGE in the disability arts sector…how so…can you share specific examples… [**Moderator to allow spontaneous response and then probe on the following**]
    - Impact on DISABILITY INCLUSION … what caused this…please share specific examples, if any
    - Impact on LOCAL ARTISTS… what caused this…please share specific examples, if any
    - Impact on LOCAL CULTURE / HERITAGE… what caused this…please share specific examples, if any
    - Impact on CULTURAL EXCHANGE … what caused this…please share specific examples, if any
    - Impact on CONNECTIONS BETWEEN LOCAL ARTISTS AND INTERNATIONAL MARKETS OR COLLABORATORS… what caused this…please share specific examples, if any
    - Impact on ARTS PROJECTS / PROGRAMMES… what caused this…please share specific examples, if any
    - Others

Role of British Council

29. How do you interpret the British Council's role through DARE… why this
    - Did the British Council facilitate similar programmes before… which of the learnings from the previous programmes was considered while designing DARE
    - What aspects of British Council's involvement in DARE ensured the success of the programme…why this…what impact did British Council's involvement in DARE make to the outcomes of the programme…why this…
    - Has the British Council facilitated knowledge exchange between Bangladesh and the UK…how so
    - How has DARE impact the British Council's own practices and policies…how so…please give specific examples…

30. In your opinion, should initiatives similar to DARE be continued in the futures…
    - What recommendations would you offer for enhancing project outcomes in similar efforts in the future… why so
        i. What strategies from DARE could be replicated to in future projects…
        ii. How will this benefit programme participants in the future…

Appendix 5 Research tools: Discussion guide for key informant interviews with collaborators and external stakeholders

INTRODUCTION & WARM-UP:

- Introduction to self and Keymakers Consulting Limited.
- Introduce yourself and your role briefly.
- Explain that the session is an open dialogue aimed at understanding both successes and challenges in disabled art practices.
- Stress that there is no “right” or “wrong” answer, and the focus is on in-depth exploration of experiences and perceptions.
- Request that participants put their phones on silent and encourage free exchanges.
- Recording of data along with confidentiality of identity.

Background

1. Let’s begin with a brief introduction… Please introduce yourself,
    - Your organisational role
    - How long have you been working here

2. Could you please describe your organisation’s work with disability-led work…can you tell me about any previous or ongoing initiatives in your organisation that have supported disability issues…

Purpose of DARE

3. When you hear the name ‘DARE,’ what images, feelings, or words came to mind… why these
    - What does DARE stand for…what is the programme about…

4. How are you linked with DARE…
    - What is the core purpose of this programme… what does DARE aim to achieve…
    - How did this programme work…what were the various activities

5. Alright, you were one of the collaborators for the DARE programme…
    - How were you approached to participate in DARE
    - Why did you / your organisation decide to join…
    - What was your organisation’s role in the DARE programme…what was the goal that you planned to achieve …
    - How equipped was your organisation to work with artists with disabilities…why do you say so…was there any specific support you required for this…what did you require…why so
    - Were there any challenges/difficulties in becoming a collaborator… how did you overcome those

Assessing fulfilment of DARE's intended purpose

6. How would you describe your experience of participating in DARE… why [**probe for the following**]
    - What do you think of the overall programme design of DARE…why so
    - What do you think of the performances that were arranged under DARE… why so
    - What do you think of the organisation and role of partners / British Council in DARE … why
    - What do you think of the facilities and support system provided… why
    - What do you think of the reception of the programme by the general public / local community… why

7. How valuable was your experience with DARE for your organisation…how so…why do you say this…

8. To what extent do you feel DARE has fulfilled its purpose…what has contributed to achieving this… why do you think so
    - Can you share specific examples where the project's aims have been MET or EXCEEDED
    - What indicators or SUCCESS stories best reflect this fulfilment

9. Alright, from your experience, what are the elements/activities/parts of DARE that you think made the most profound impacts… why…
    - Similarly, what are all the elements/activities/parts that you think could have been improved to make even better impacts… why…

10. Did DARE inspire you / your organisation to do anything new… please tell us in detail…
    - Did it give you any opportunities for networking with potential partner organisations or beneficiary… how so…how has this benefitted you / your organisation
    - How many artists with disabilities that you met through DARE are you still in contact with…what is the level of interaction with these persons…how valuable have these connections been
    - how many organisations that you met through DARE are you still in contact with…what is the level of interaction with these organisations…how valuable have these connections been

11. Please tell me, has there been any impact in your own career after DARE, in terms of the services you provide as a collaborator…how so…

Assessing the impact of DARE on the programme participants

12. Tell us about the artists with disabilities in the DARE programme… [**allow spontaneous response and only probe for any of the following if not covered by the respondent**]
    - What were their abilities/skills like BEFORE joining DARE…why do you say this [**Allow spontaneous abilities and PROBE on the following is not mentioned**]

i. Confidence
ii. Communication
iii. Artistic abilities
iv. Teamwork
v. Leadership

- How involved were artists with disabilities in DARE…
- What roles have they played…how did this impact the overall outcomes of the programme…why this

13. In your opinion, what was the overall IMPACT of DARE on artists with disabilities…why do you say so… [**Moderator to allow spontaneous response and then probe on the following**]
    - Change in ATTITUDE TOWARDS DISABILITY…what do you think caused this … what, please share specific examples, if any
    - Change in ATTITUDE TOWARDS LIFE… what do you think caused this… please share specific examples, if any
    - Change in ROLE / VISIBILITY IN COMMUNITY… what do you think caused this … please share specific examples, if any
    - Change in CONFIDENCE… what do you think caused this … please share specific examples, if any
    - Change in DECISION MAKING ABILITIES… what do you think caused this … please share specific examples, if any
    - Change in SKILLS… what do you think caused this…

14. Have the impacts of DARE been similar for all artists with disabilities, or have certain sub-sections been impacted more…why this

15. Tell us about the directors, artists without disabilities and interpreters who also worked in the DARE programme… [**allow spontaneous response and only probe for any of the following if not covered by the respondent**]
    - What roles have they played…
    - How INVOLVED were they…why do you say so
    - How do you think DARE has impacted the directors, artists without disabilities and interpreters who have worked with the artists with disabilities … why do you think so …

16. Apart from the theatre artists and the artists with disabilities, do you think DARE has impacted anyone else… why do you think so… What in the programme design/implementation led to this impact…why this

Assessing impact of DARE on the arts and disability sectors

17. From your experience with DARE, do you think that there is any change in the awareness elements/partstion or attitude towards disability issues among the general public / local communities… why so…
    - what elements/parts of DARE led to this…

- How long do you think these impacts will last…why this

18. In your opinion, due to DARE, was there any IMPACT on the disability sector (local or international) …how so…can you share specific examples…
    - what elements/parts of DARE led to this…
    - How long do you think these impacts will last…why this

19. In your opinion, due to DARE, was there any IMPACT on the arts sector (local or international) …how so…how long do you think these impacts will last…why this … [**Moderator to allow spontaneous response and then probe on the following**]
    - Impact on DISABILITY INCLUSION … what caused this…please share specific examples, if any
    - Impact on LOCAL ARTISTS… what caused this…please share specific examples, if any
    - Impact on LOCAL CULTURE / HERITAGE… what caused this…please share specific examples, if any
    - Impact on CULTURAL EXCHANGE … what caused this…please share specific examples, if any
    - Impact on CONNECTIONS BETWEEN LOCAL ARTISTS AND INTERNATIONAL MARKETS OR COLLABORATORS… what caused this…please share specific examples, if any
    - Impact on ARTS PROJECTS / PROGRAMMES… what caused this…please share specific examples, if any
    - Impact on PUBLIC PERCEPTION OF THE ARTS… what caused this…please share specific examples, if any
    - Others

Role of British Council

20. How do you interpret the British Council's role through DARE… why this
    - What aspects of British Council's involvement in DARE impacted the outcomes of the programme…why this…

21. In your opinion, should initiatives like DARE be continued in the future…
    - Would you want to participate in a programme like DARE again in the future…. why / why not…
    - What capacity would you like to participate….
    - What recommendations would you offer for enhancing project outcomes in similar efforts in the future… why so

Appendix 6 Research tools: Survey questionnaire for artists

Section A	Respondent's basic information

A.1 I Respondent's Gender	Female	Male	Others	Prefer not to disclose	Not available
Code	1	2	3	4	5

A.2 I Respondent's Age	Under 18 years	18-24 years	25-35 years	36-55 years	Above 55 years
Code	1	2	3	4	5

* Cancel if 1 is coded

A.3 I Respondent's Location	Dhaka	Rajshahi	Chittagong	Sylhet	Khulna	Barishal	Rangpur	Mymensingh
Code	1	2	3	4	5	6	7	8

A.4 I Respondent's Occupation	Student	Homemaker	Business	Private Job	NGO Job	Agriculture	Unemployed	Other_____
Code	1	2	3	4	5	6	7	9

A.5 I Respondent's Educational Qualification	Illiterate / No Schooling	Up to Class 5	Class 6-10	SSC/Dakhil	HSC/Alim	Graduate (General) / Fazil	Graduate (Professional)	Masters (General)
Code	1	2	3	4	5	6	7	8
Masters (Professional) / MPhil/PhD		Other (Specify):						
9		10						

A.6 I Monthly Family Income (BDT)	Less than 10,000 Taka	10,000-15,000 Taka	15,001-20,000 Taka	20,001-25,000 Taka	25,001-30,000 Taka	30,001-35,000 Taka	35,001-40,000 Taka
Code	1	2	3	4	5	6	7
40,001-45,000 Taka	45,001-50,000 Taka	50,001-55,000 Taka	55,001-60,000 Taka	60,001-70,000 Taka	70,001-80,000 Taka	80,001-100,000 Taka	100,001 Taka or more
8	9	10	11	12	13	14	15

A.7 I Respondent's Socio-Economic Class	A	B	C	D	E
Code	1	2	3	4	5

A.8 I Respondent's Number of Family Members	1 member	2 members	3 members	4 members	5 members	6 members	7 members	8 or more members
Code	1	2	3	4	5	6	7	8

Note to enumerator: Do not ask questions A.9 and A.10 directly to the respondent. Instead, fill out the questions on the basis of the participant name list provided (which includes information on the participants' disability) as well as observed disabilities.

A.9 I Please tell me, do you have any kind of disability?	Yes	No
Code	1	2

A.10 I Please tell me, what type of disability do you have?	None	Physical disability	Visual disability	Hearing disability	Wheelchair User
Code	999	1	2	3	4

A.11 I Have you been involved with the DARE project / Have you participated in the DARE project?	Yes	No
Code	1	2

* If Code 2, terminate interview.

A.12 I When did you get first get involved with the DARE project / participate in the DARE project? [write month and year in English]		
a	Month	
b	Year	

A.13 I In which years were you actively involved in any activity of the DARE project?	2019	2020	2021	2022	2023	2023	Other_____
	1	2	3	4	5	6	7

* Multiple codes allowed.

A.14 I In which role were you involved with the DARE project?	Artist with disability	Non-disabled artist	Interpreter	Others (_____)
Code	1	2	3	4

* The respondent does not need to be asked - the interviewer will fill it out by referring to the list.

Section B	Impact of DARE

B.1 I Overall, how would you describe your overall experience with participating in the DARE project?				
Very poor	Poor	Moderate	Good	Very good
1	2	3	4	5

B.2.a I In your opinion, how important was the DARE project for you?	Extremely Necessary	Somewhat Necessary	Not Very Necessary	Not Necessary at All	Unsure
Code	1	2	3	4	5

B.2.b | In reference to your response in Q2a, why was the DARE project necessary / not necessary for you? [open-ended]	

B.3 I In your opinion, how much has the DARE project impacted your life?	Significant	Moderate	Minimal	None	Unsure
Code	1	2	3	4	5

B.4 I **[UNAIDED]** By participating in the DARE project, what opportunities did you get that you wouldn't have otherwise?	Training on various aspects of theatre	Training in Acting	Presentation / Public Speaking Training	Training on Teamwork
Code	1	2	3	4

Training on Leadership	Local Level Training	National Level Training	International Level / Training Abroad	Opportunity to Learn from Foreign Trainers	Opportuni ty to Act	Opportunity to Act / Work / Perform at the Local Level
5	6	7	8	9	10	11

Opportunity to Act / Work / Perform at the National Level	Opportunity to Act / Work / Perform at the International Level	Collaboration with Domestic Organisations Working with People with Disabilities	Collaboration with Foreign Organisations Working with People with Disabilities	Networking with Domestic Artists Working in Theatre	Networking with International Artists Working in Theatre
12	13	14	15	16	17

Opportunity to Work with People with Disabilities	Opportunity to Work with Theatre Artists	Opportunity to Work with Artists with Disabilities	Opportunity to Earn Money or Career Opportunities	Others	
18	19	20	21	88	

* **Multiple codes allowed.** Do not read options aloud.

B.5 I **[AIDED]** Have you had the opportunity to do something by participating in the DARE project that you wouldn't have been able to do otherwise?

		Yes	No			Yes	No
a	Training on various aspects of theatre	1	2	l	Opportunity to Act / Work / Perform at the National Level	1	2
b	Training in Acting	1	2	m	Opportunity to Act / Work / Perform at the International Level	1	2

c	Presentation / Public Speaking Training	1	2	n	Collaboration with Domestic Organizations Working with People with Disabilities	1	2
d	Training on Teamwork	1	2	o	Collaboration with Foreign Organizations Working with People with Disabilities	1	2
e	Training on Leadership	1	2	p	Networking with Domestic Artists Working in Theatre	1	2
f	Local Level Training	1	2	q	Networking with International Artists Working in Theatre	1	2
g	National Level Training	1	2	r	Opportunity to Work with People with Disabilities	1	2
h	International Level / Training Abroad	1	2	s	Opportunity to Work with Theatre Artists	1	2
i	Opportunity to Learn from Foreign Trainers	1	2	t	Opportunity to Work with Artists with Disabilities	1	2
j	Opportunity to Act	1	2	u	Opportunity to Earn Money or Career Opportunities	1	2
k	Opportunity to Act / Work / Perform at the Local Level	1	2				

B.6 I Have you learned something new or gained skills from the DARE project?	Yes – learned many new and important things.	Yes – learned some new and important things.	Yes – learned some new things, but they are not useful.	No – did not learn anything new.
Code	1	2	3	4

B.7 I Are you currently able to apply what you learned or the skills you gained from the DARE project?	Not able to apply it	Able to apply it a little	Able to apply it moderately well	Able to apply it fully
Code	1	2	3	4

B.8 I In what avenues in your life have you been able to apply the knowledge and skills gained from the DARE project?	Did not apply any skill / knowledge	In my school work / school assignments / school activities	In my work-related tasks / responsibilities / activities	In domestic tasks / responsibilities that I undertake for the home / family
Code	999	1	2	3

In maintaining interpersonal relationships with my family / friends / colleagues	In maintaining interpersonal relationships with the community	In my personal hobbies / extra-curricular interests	When participating in school events	When participating in work events	When participating in social / community events	Others (_____)

4	5	6	7	8	9	88

* **Multiple codes allowed.** Do not read options aloud.

Section C	Skill building and capacity building through DARE

C.1 I [UNAIDED] What have you learned or what skills have you gained from the DARE project?	Acting	Dance	Singing	Public Speaking	Presentation	Teamwork	Leadership	Confidence in Expressing Opinions
Code	1	2	3	4	5	6	7	8

Self-Reliance	Creativity	Self-Confidence	Stage Confidence	Performance Skills	Story Making/Writing	Backstage work (set design/lighting/sound, etc.)	Knowledge of Local Culture / Heritage	English Language	Sign Language
9	10	11	12	13	14	15	16	17	18

Other 88	

* **Multiple codes allowed.** Do not read options aloud.

C.2 I **[AIDED]** What have you learned or what skills have you gained from the DARE project?

		Yes	No			Yes	No
a	Acting	1	2	j	Creativity	1	2
b	Dance	1	2	k	Self-Confidence	1	2
c	Singing	1	2	l	Stage Confidence	1	2
d	Public Speaking	1	2	m	Performance Skills	1	2
e	Presentation	1	2	n	Story Making/Writing	1	2
f	Teamwork	1	2	o	Backstage work (set design/lighting/sound, etc.)	1	2
g	Leadership	1	2	p	Knowledge of Local Culture / Heritage	1	2
h	Confidence in Expressing Opinions	1	2	q	English Language	1	2
i	Self-Reliance	1	2	r	Sign Language	1	2

* For each question in C.2 where the respondent codes 'Yes', a C.3 question must be asked

C.3 I How much were you able to learn about the following topics?		Not Applicable	Learned a little →				Learned a lot
a	Acting	999	1	2	3	4	5
b	Dance	999	1	2	3	4	5
c	Singing	999	1	2	3	4	5
d	Public Speaking	999	1	2	3	4	5
e	Presentation	999	1	2	3	4	5
f	Teamwork	999	1	2	3	4	5

g	Leadership	999	1	2	3	4	5
h	Confidence in Expressing Opinions	999	1	2	3	4	5
i	Self-Reliance	999	1	2	3	4	5
j	Creativity	999	1	2	3	4	5
k	Self-Confidence	999	1	2	3	4	5
l	Stage Confidence	999	1	2	3	4	5
m	Performance Skills	999	1	2	3	4	5
n	Story Making/Writing	999	1	2	3	4	5
o	Backstage work (set design/lighting/sound, etc.)	999	1	2	3	4	5
p	Knowledge of Local Culture / Heritage	999	1	2	3	4	5
q	English Language	999	1	2	3	4	5
r	Sign Language	999	1	2	3	4	5

C.4 | In your opinion, how effective was the training you received in the DARE project in teaching you useful skills?	Not effective at all	Slightly effective	Moderately effective	Very effective	Extremely effective
Code	1	2	3	4	5

C.5 | Were you able to apply what you learned from the training you received from DARE project?	Could not apply it	Able to apply it a little	Able to apply it moderately well	Able to apply it fully
Code	1	2	3	4

C.6 | Have you worked in any theatre production/play after receiving training in DARE?	Yes	No
Code	1	2

C.7 \| How would you rate your experience with working in the theatre production/play of the DARE project?

Very poor	Poor	Moderate	Good	Very good	Did not work in any production
1	2	3	4	5	999

C.8 | In your opinion, how much of an impact has working in the theatre production/play of the DARE project had on your life?	Significant	Moderate	Minimal	None	Unsure	Did Not Work
Code	1	2	3	4	5	999

C.9 | Have you participated in the International Disability Arts Festival 2024?	Yes	No

Code	1	2

C.10 I How would you rate your overall experience in participating in the International Disability Arts Festival 2024?					
Very poor	Poor	Moderate	Good	Very good	Did not participate
1	2	3	4	5	999

Section D	Self-perception

Perception regarding autonomy and disability

D.1 I Please tell us how much you agree or disagree with the following statements.		Completely disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Completely agree
a.	After participating in the DARE project, I feel capable of helping others in the areas I have gained skills in.	1	2	3	4	5
b.	After participating in the DARE project, I feel that I can seek help from others in areas where I feel weak.	1	2	3	4	5
c.	After participating in the DARE project, my confidence has increased.	1	2	3	4	5
d.	After participating in the DARE project, I am able to make decisions about my life on my own.	1	2	3	4	5
e.	After participating in the DARE project, I have developed the belief that I can do any work if I want to.	1	2	3	4	5
f.	After participating in the DARE project, I express my opinions more and speak my mind more than before.	1	2	3	4	5
g	After participating in the DARE project, I am able to understand disability and its challenges better than before.	1	2	3	4	5
h	After participating in the DARE project, my perspective on what a person with a disability can or cannot do has changed.	1	2	3	4	5

Leadership and collaboration

D.2 I After participating in the DAARE project, how confident do you feel about the following tasks? Please rate from 1 to 5.	Not confident at all	Slightly confident	Moderately confident	Very confident	Extremely confident

a.	I can take the initiative to start any task on my own.	1	2	3	4	5
b.	I can work as part of a team.	1	2	3	4	5
c.	I can assist other members of my team.	1	2	3	4	5
d.	I can provide instructions to other members of my team when needed.	1	2	3	4	5
e.	I can make decisions on various matters for my team.	1	2	3	4	5
f.	I can explain tasks to others and get the work done.	1	2	3	4	5

Communication

D.3 I Please tell us how much you agree or disagree with the following statements.		Completely disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Completely agree
a.	I believe I am an attentive listener.	1	2	3	4	5
b.	I express my opinions to my family and friends.	1	2	3	4	5
c.	I express/expressed my opinions to those who were with me in the DARE project (trainees, trainers, interpreters)	1	2	3	4	5
d.	I encourage others to express their opinions.	1	2	3	4	5
e.	I can speak to unfamiliar people without hesitation.	1	2	3	4	5
f.	I can discuss calmly with those I disagree with.	1	2	3	4	5
g.	After participating in the DARE project, I know how to exchange opinions with people who have different types of disabilities.	1	2	3	4	5

Creative express

D.4 I Please tell us how much you agree or disagree with the following statements.		Completely disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Completely agree
a.	After participating in the DARE project, I can think of new ideas more easily.	1	2	3	4	5
b.	After participating in the DARE project, I find joy in trying new things.	1	2	3	4	5
c.	After participating in the DARE project, I have understood the importance of having fun and seeking joy.	1	2	3	4	5

d.	After participating in the DARE project, I have learned various ways to express my thoughts, which I now apply to myself	1	2	3	4	5

Cultural exchange and cultural response

D.5 I Please tell us how much you agree or disagree with the following statements.		Completely disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Completely agree
a.	After participating in the DARE project, I have learned about the lives of people from various professions.	1	2	3	4	5
b.	After participating in the DARE project, I have learned about international artists and different art forms.	1	2	3	4	5
c.	After participating in the DARE project, I have established connections with professional/regular artists.	1	2	3	4	5
d.	After participating in the DARE project, I have developed a positive outlook on various art forms.	1	2	3	4	5
e.	After participating in the DARE project, I have learned more about our indigenous/local culture.	1	2	3	4	5
f.	After participating in the DARE project, I have understood that creative and cultural activities can bring positive change to society.	1	2	3	4	5
g.	After participating in the DARE project, I have understood that people with disabilities can work in theatre.	1	2	3	4	5
h	After participating in the DAARE project, I have developed a positive outlook on various art forms.	1	2	3	4	5

D.6 I In your opinion, how safe was it to express your opinions in the DARE project, regardless of nationality, religion, gender, or disability?											
Not safe at all	1	2	3	4	5	6	7	8	9	10	Completely safe

Section E	Future expectations

E.1 I After participating in the DAARE project, has your perspective on UK culture changed in any way?	Perception has become much worse than before.	Perception has worsened somewhat.	No change in perception.	Perception has become somewhat better than before	Perception has become much better than before.

Code	1	2	3	4	5

E.2 I After participating in the DAARE project, has your perspective on the British Council changed in any way?	Perception has become much worse than before.	Perception has become somewhat worse than before.	No change in perception.	Perception has become somewhat better than before	Perception has become much better than before.
Code	1	2	3	4	5

E.3 I Do you want to be involved in cultural activities/theatre in the future?	Yes	No	Not sure
Code	1	2	999

E.4 I Do you think you will have the opportunity to be involved in cultural activities/theatre in the future?	Yes	No	Not sure
Code	1	2	999

E.5 I What kind of work would you like to do in cultural activities/theatre in the future?	Acting	Dance	Singing	Story Making/Writing	Working in a theatre group.	Working with artists who have disabilities.
Code	1	2	3	4	5	6

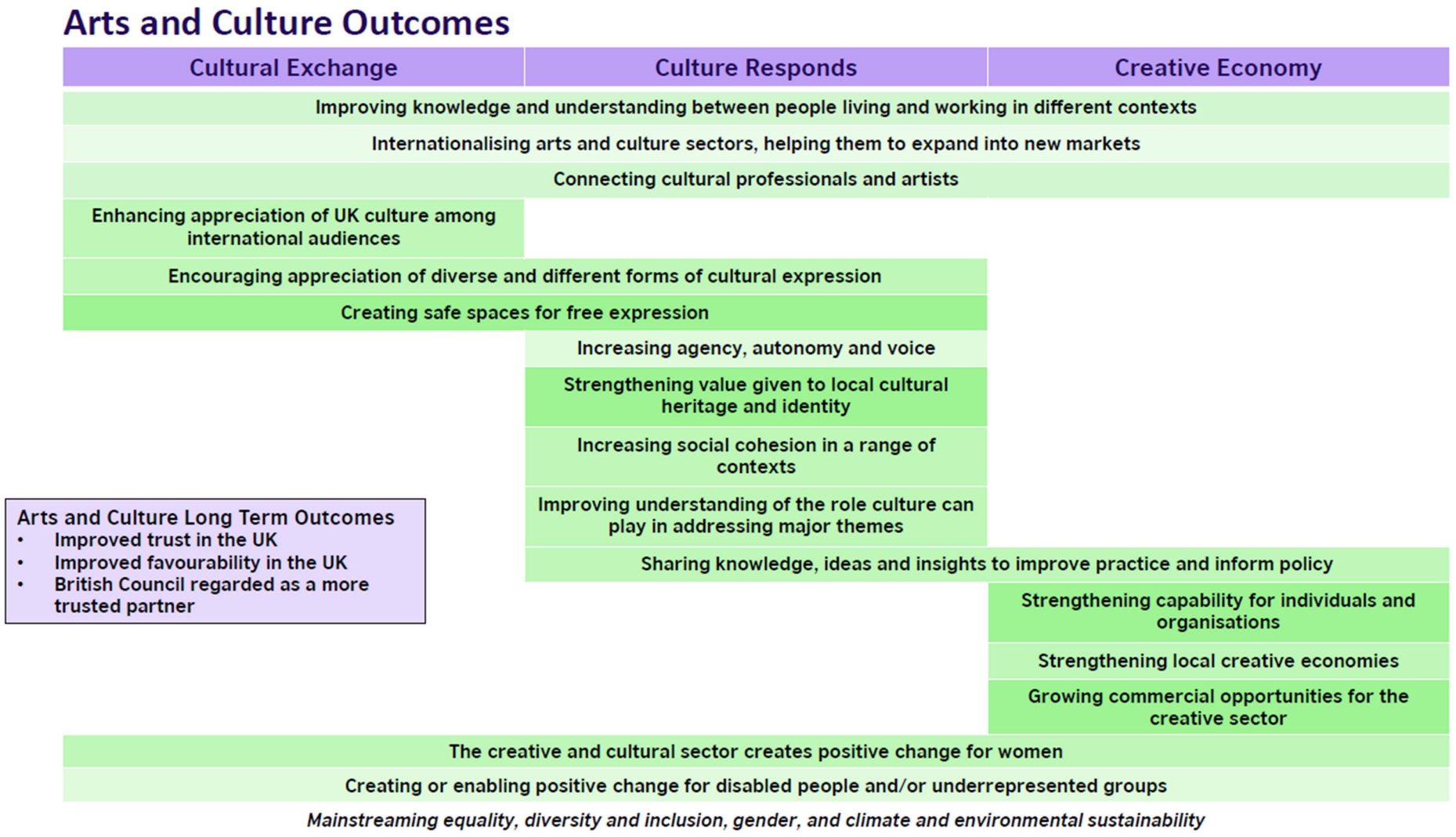
Backstage work (set design/lighting/sound, etc.)	Others
7	88

* **The options need to be read aloud.** Multiple codes can be selected.

Appendix 7 Logic model of DARE, as created during programme inception

THE CONTEXT	THE PROJECT			ITS IMPACT	
PROBLEM ANALYSIS • What is the systemic issue(s)? • What is the resulting social challenge? • Why is it important/opportune to engage now?	**INPUTS** • Proposed Budget, duration, recipient? • Expertise/experience of recipient to make grant a success? • Relevant inputs from others, incl. Partners, to make grant success?	**ACTIVITIES** • **Activities need to clearly align with problem analysis**	**OUTPUTS** • Outputs need to be specific and measurable (SMART)	**OUTCOMES** • *When applicable: Short term -> Medium term -> Longer term*	CONTRIBUTION to SYSTEMIC CHANGE (a nice to have, but not all grants will have this) and SOCIAL CHANGE
Systemic Issue(s): There has always been a disconnect in society between persons with disabilities (PWD) and those without. The social stigma about disability is that it is perceived as a taboo, and something to be ashamed of, placing physical and psychological restrictions on disabled person about interacting with the wider society. Disability thus creates tensions and places obstacles in the way of achieving an inclusive society and limits its development. **Social Challenges:** 1. The disability sector is very vulnerable with numerous associated social stigmas which limits confidence of PWDs. 2. The mental and physical conditions of people with disabilities are very difficult to manage, particularly for labour intensive workshops. 3. Lack of experience with Disability Arts might prove difficult to manage expectations. 4. Lack of resource at the ground level to connect and support with PWDs to participate at arts projects. **Why it is important to engage now:** The disability sector is at the very bottom of all marginalised communities in Bangladesh. The disconnection between the people with disabilities and non-disabled communities create negative social norms and practices, thus making it difficult for the people with disabilities to find ways to connect with wider communities, and vice versa. The foundation of the SDGs by the UN is "leaving no one behind", which emphasizes a holistic approach to sustainable development for all. From the viewpoint of Equality, Diversity and Inclusion, the project will be able to address some of these issues through use of arts as a medium for development to bring positive social change.	**Proposed Budget, duration, recipient:** GBP 150,000 per Year; 3 Years in eight divisional cities in Bangladesh; Dhaka Theatre as the strategic partner, Persons with Disabilities, Theatre groups working on the project **Expertise/experience of recipient to make grant a success:** Dhaka Theatre will play a key role with their expertise and nationwide networks in delivering the core component of the project. It has played a pivotal role is shaping the disability theatre work in Bangladesh by working with the British Council's disability theatre project – *A Different Romeo and Juliet*. They learnt the technical skills to be able to work with the persons with disabilities in theatre production. **Relevant inputs from others, incl. Partners, to make grant success:** Dhaka Theatre were very instrumental to take the filmed version of *A Different Romeo and Juliet* in seven divisional cities involving the village theatre network, which eventually helped to develop a network of interested theatre groups for future disability arts projects. The Village Theatre network is led by the head of Dhaka Theatre which placed them in a unique position to lead on any disability theatre project in Bangladesh. The British Council Bangladesh has already established a track record of successfully delivering a disability arts project with extensive outreach and has begun to create a difference in the way disability is perceived in Bangladesh. The knowledge and experience from *A Different Romeo and Juliet* have now equipped us to deliver bigger scale multiyear projects in Bangladesh and beyond and establish British Council more strongly as a pioneer in this field.	**Year One:** 1. Two tier-auditioning in the eight divisional cities to select project beneficiaries (people with disabilities with potential to work with the arts sector). 2. Capacity building workshops for the artists on *disability arts* in eight divisional cities. 3. M&E will be done at key milestones/timelines of the project to capture project the baseline data.	**Year One:** 1. Completion of two-tier auditions and workshops in eight divisional cities. 2. Getting the persons with disabilities and theatre practitioners on board for the training sessions for the main productions.	1. Increased number of young people with disabilities will be equipped with arts skills (building confidence, purposefulness) 2. Increased numbers of young artists will be equipped to work with people with disabilities using arts as a medium (adaptability and social support)	**Systemic change contribution** Develop confidence of artists PWDs so that they are equipped to be able to work together using arts as a tool to communicate together to build their confidence, develop their creative skills and connect with the wider society positively. **Social Change Contribution** This project on Disability Arts will work build on that goodwill towards creating positive perception changes regarding disability and empowering disabled people through innovative approaches. This project aims to produce artworks which can counteracts misunderstandings, misconceptions, stereotypes and negative narratives surrounding the lives of persons with disabilities in the society.
		Year Two: 1. Training sessions in the eight locations led by Dhaka Theatre and local artists. 2. Basic production planning and start to develop the theatre production's back stage work including story development, script, set, consume, light design etcetera. 4. Dhaka Theatre will be creating national lists of potential people with disabilities mention their skills at theatre production. There will be UK expert-led training sessions on these areas. 5. Explore leadership and English training for these groups with PWDs and artists to support their holistic professional development 6. Project progress monitoring will be on going.	**Year Two:** 1. Completion of two-tier training sessions in the eight locations to develop the theatre production work.2. A pool of people with disabilities will be identified who are interested in back-stage work will be selected this year. 3. Basic production planning will be completed in each of these eight locations and there will be draft production plan in place in these locations. 4. At least one pilot training on leadership and English will be completed with the Society's Active Citizen module and EDGE module in each location.	3. Increased leadership skills for persons with disabilities via a series of national training workshops using arts, community leadership training and English training. (building diversity in leadership) 4. Increased leadership skills for young artists and other community leaders to be better equipped to understand the importance of inclusive growth. (dialogue and collective action)	
		Year Three: 1. Rehearsals focusing on individual stories from each of these locations. 2. Dhaka Theatre will be coordinating these productions and arranging national training sessions by UK facilitators focusing on production needs. 3. Delivery of the South Asian Disability Arts Symposium showcasing the eight theatre productions. There will be international delegates participating in this event from South Asia and the UK. 4. The end line data collection and report to capture the impact of the project.	**Year Three:** 1. Eight theatre productions from eight divisional cities of Bangladesh will be completed. 2. Four national trainings led by UK technical experts will be delivered by Dhaka Theatre focused on the technical skills development for the artists with disabilities. 2. Delivery of the South Asian Disability Arts Symposium. 3. The report from the evaluation research will be completed and presented.	5. Support for young artists and disability communities through improved communication skills, to strengthen the relationship with relevant institutions, to initiate the discussion about the importance of accessible facilities to nurture the development of an open and cohesive society. 6. Support creating a platform for people working with disability arts to share and learn best practices and connect regionally and with the UK disability arts sector.	

Appendix 8 Full list of the British Council's Global Arts outcomes



Appendix 9 Mapping DARE impacts with Global Arts outcomes

DARE outcomes	Specific DARE outcomes	Global Arts outcomes	How DARE drove growth and agency	Types of opportunities created by DARE	Value British Council created for the wider sector	Value British Council created in programme delivery during the pandemic	Extent DARE contributed to addressing sectoral needs / priorities relevant to the British Council's focus
A.1 Laying the ground for disability-inclusive theatre in Bangladesh		A.1 does not related to any specific Global Arts outcome	A.2.1, A.2.2, A.3.1, A.3.2	A.1, A.3.1, A.3.2, A.3.3	A.1, A.2.1, A.2.2, A.3.1, A.3.3	A.3.1, A.3.2, A.3.3	These impacts are relevant with the following Global Arts outcomes: > Improving knowledge and understanding between people > Connecting cultural professionals and artists
A.2 Improved knowledge and understanding regarding disability	A.2.1 Better understanding of disability amongst non-disabled theatre professionals	Improving knowledge and understanding between people					
	A.2.2 Destigmatising disability in the public sphere						
A.3 More connections between artists and cultural professionals	A.3.1 Sustained connections between artists and theatre professionals	Connecting cultural professionals and artists					
	A.3.2 More connections within the disability community						
	A.3.3 Better connections with international creative professionals						

DARE outcomes	Specific DARE outcomes	Global Arts outcomes	How DARE drove growth and agency	Types of opportunities created by DARE	Value British Council created for wider sector	Value British Council created in programme delivery during pandemic	Extent DARE contributed to addressing sectoral needs / priorities relevant to the British Council's focus
B1. Positive outlook towards disability	B.1.1 More positive attitude towards own disability	Creating or enabling positive change for disabled people	B.1.1, B.1.2, B.1.3, B.2.1, B.2.2, B.2.3, B.2.4, B.2.5, B.3.1, B.3.2, B.4	B.1.3, B.2.1, B.2.2, B.2.3, B.3.2, B.4	B.1.3, B.2.1, B.2.2	B.2.1, B.2.2, B.2.3, B.2.4, B.2.5	These impacts are relevant to the following Global Arts outcomes: > Creating or enabling positive change for disabled people > Strengthening capability for individuals and organisations > Increasing agency, autonomy, and voice > Creative and cultural sector creates positive change for women
	B.1.2 More self-confidence in own abilities among artists with disabilities						
	B1.3 Pubic recognition of achievements as an artist with disability						
B.2 Increased capacity for artists	B.2.1 New performance skill set among artists with disabilities	Strengthening capability for individuals and organisations					
	B.2.2 Acquisition of diverse performance skillset among all artists						
	B.2.3 Higher proficiency in leadership and collaboration skills among artists						
	B.2.4 Increased creativity among artists						
	B.2.5 Acquisition of the basics of Bangla sign language						
B.3 More agency, voice and autonomy among artists with disabilities	B.3.1 More confidence among artists with disabilities to express opinions	Increasing agency, autonomy, and voice					
	B.3.2 More confidence among artists with disabilities in decision making						
B.4 More autonomy among female artists with disabilities							

DARE outcomes	Specific DARE outcomes	Global Arts outcomes	How DARE drove growth and agency	Types of opportunities created by DARE	Value British Council created for the wider sector	Value British Council created in programme delivery during the pandemic	Extent DARE contributed to addressing sectoral needs/priorities relevant to the British Council's focus
C.1 Introduced a new avenue of creative expression to persons with disabilities	C.1.1 Acting as an avenue of creative expression for people with disabilities	Encouraging appreciation of diverse and different forms of cultural expression	C.1.1, C.1.2, C.2.1, C.2.3	C.1.1, C.1.2, C.2.1	C.1.2, C.2.1, C.2.2, C.2.3	NA	These impacts are relevant to the following Global Arts outcomes: > Encouraging appreciation of diverse and different forms of cultural expression > Creating Safe Space for Free Expression
	C.1.2 Created a pool of aspiring artists: a double-edged sword						
C.2 Introduced diverse art forms and performance techniques	C.2.2 Broadened skill repertoire and visual vocabulary among non-disabled theatre professionals						
	C.2.3 Increased propagation of different types of art forms						
	C.2.4 Increased awareness of sign language as a medium of creative expression						
D.1 Increased visibility and sharing of local cultural heritage	Strengthening the value given to local cultural heritage and identity is valued		NA	NA	D.1, D.2	NA	Relevant Global Arts outcomes: > Strengthening the value given to local cultural heritage and identity valued > Improving understanding of the role culture can play in addressing major themes
D.2 Increased awareness of major social issues through storytelling	Improving understanding of the role culture can play in addressing major themes						

Appendix 10 List of activities and initiatives from DARE

Pre-DARE initiatives

The following initiatives took place before the inception of DARE but impacted the programme design and modality of DARE.

- **2012**: London 2012 Paralympics Opening Ceremony is co-directed by Jenny Sealey, the Artistic Director of Graeae Theatre Company, a UK-based theatre group specialising in world-class accessible theatre.
  - The British Council was already a partner and collaborator with the London Organising Committee of the Olympic Games and had launched the 'Unlimited Festival' where 29 new pieces of work by artists with disabilities were commissioned.
  - Around the same time, Dhaka Theatre from Bangladesh is invited by the British Council to take the stage in 'The Tempest' in the Bangla language at the 'Globe to Globe' festival taking place in London, in support of the Olympics.

- **2013**: The British Council in Bangladesh partners with Dhaka Theatre and Jenny Sealey from Graeae, and initiates a disability arts project focused on empowering people with disabilities through acting workshops. These workshops are run until 2015.
  - Around 50 persons with disabilities are selected to participate in these workshops – these individuals have been selected through the help of Centre for the Rehabilitation of the Paralysed (CRP), Bangladesh Rural Advancement Committee (BRAC), Bangladesh Reform Initiatives for Development, Governance and Empowerment (BRIDGE) and Gram Theatre.
  - The British Council will collaborate with many of the same partners during DARE.
  - This marks the beginning of the British Council Bangladesh's foray into disability arts.

- **2015**: Shakespeare Lives is the British Council's major cultural programme which is a global celebration of works of William Shakespeare to mark the 400th anniversary of his death. As part of this, the British Council in Bangladesh, in collaboration with the Graeae Theatre Company and Dhaka Theatre commissions 'A Different Romeo and Juliet' (ARJ) featuring artists with disabilities.
  - 17 artists from the acting workshops are selected for this production.

- **2016**: ARJ premieres at Bangladesh Shilpakala Academy's National Theatre.
  - This performance is covered by mainstream media.

- A version of this performance is filmed and screened at the British Council premises in Dhaka, Bangladesh.

- **2018**: The filmed version of ARJ is screened by the British Council through a road show covering 6 divisional districts in Bangladesh.

- **2019**: Quazi Nawshaba Ahmed from Together We Can, directs a puppet theatre piece titled '*Mukti Aloy Aloy*' for the British Council's Women of the World (WOW) festival taking place in Dhaka.
- This piece is performed by artists with disabilities from CRP.
- Nawshaba will later become a collaborator and director for a regional production of DARE.

DARE initiatives

The following lists the different initiatives undertaken under DARE throughout its duration.

- **2019**: The British Council in Bangladesh partners with Dhaka Theatre and Institute of Informatics and Development (IID), and officially launches DARE.
- Dhaka Theatre establishes Sundaram – a theatre platform specifically for artists with disabilities. It is the first of its kind in Bangladesh.
- Sundaram starts working in eight divisional cities in Bangladesh.

- **2019-2020**: Two-tier auditions, where auditions take place in two phases, take place in all eight divisions in Bangladesh to screen and identify potential artists.
- This is done by the British Council Bangladesh linking with previous partners in disability sector.
- About 25-35 artists with disabilities from each division are invited to participate in acting workshops.
- Some of the artists who joined DARE had previously performed in ARJ.

- **2019**: A play 'Fearless' featuring artists with disabilities is commissioned by the British Council and produced by Dhaka Theatre.
- The piece is selected to be staged at the International Theatre Festival organised by BatTala Rangamela in Bangladesh.

- **2019**: Two artists with disabilities from DARE and ARJ, along with the team from Dhaka Theatre, attend disability theatre workshops in the UK, organised by the British Council.
  - These are attended by artists from Japan, Bangladesh, and the UK, leading up to the production 'Tempest: Reimagined', directed by Jenny Sealey.

- **2020**: First round of acting workshops, take place in all eight divisions.
  - Due to COVID-19 lockdowns, a mixed approach is followed: sporadic regional workshops are done in person using social distancing, and remote acting lessons are conducted via video conferencing and uploaded video content.
  - These workshops were conducted by trainers who worked on ARJ and attended the workshops for 'Tempest: Reimagined'.

- **2020**: The play 'Tempest: Reimagined' that was originally supposed to be performed in Japan in May 2020 is postponed due to COVID-19.
  - Instead, the artists from the UK and Bangladesh perform the play via recorded video which are incorporated into the stage performance by the Japanese artists.
  - The entire piece is directed remotely.

- **2021**: In celebration of the British Council's 70th anniversary in Bangladesh and Bangladesh's 50th year of independence, the silent theatre play '*Noishobde Ekattor* ('71 in Silence)' is produced by the British Council, in partnership with Dhaka Theatre.
  - It features 15 artists with disabilities from all eight divisional cities.
  - The piece focuses on the story of the birth of Bangladesh, told without any dialogue through physical storytelling.
  - It is directed by Ramesh Meyyappan, a Glasgow-based theatre maker and an artist with a hearing disability.
  - The piece premiered in March at Bangladesh Shilpakala Academy's National Theatre.
  - An intensive 3-week rehearsal preceded the stage premiere in preparation for the production.

- **2021-2023**: Intensive acting workshops take place on a regular, monthly basis in all eight divisional cities.

- **2023**: Preparation for all eight regional productions begins.

- Dhaka Theatre facilitates the selection of directors for the productions and the development of the production concepts.
- Disabled artists are shortlisted for the regional production based on their talent, capabilities, and willingness to participate.
- Rehearsals begin with director, cast and crew

- **2023**: A theatre piece '*Swarnaboal*', written by legendary playwright Selim Al Deen and directed by Sudip Chakroborthy is staged, featuring both artists with disabilities from DARE and non-disabled artists.
- The production is initiated, coordinated, and produced by Theatrex Bangladesh, in association with the British Council Bangladesh, Department of Theatre Performance and Studies, University of Dhaka, CHICKENSHED, Department of Theatre and Performance, Goldsmiths, University of London, and Jatra.
- The piece is performed at the WOW Festival 2023 in Bangladesh and later in the Bangladesh Shilpakala Academy.

- **2023-2024**: Birds of Paradise Theatre Company, a Scottish theatre company, onboarded to develop the toolkit for the International Disability Art Festival and deliver three sessions on accessibility practices to the regional production directors.
- Sessions take place from Dec 2023- Feb 2024.

- **2024**: Eight theatre productions from eight divisional cities in Bangladesh are staged in large venues. The performances are public, and artists with disabilities invite their family and friends to attend. This was the first time artists with disabilities performed in front of their friends and family, and it was an important opportunity for them to showcase their work to the people who are most important in their lives. Productions are staged once in each regional city, except in Mymensingh division.
- Dhaka: '*Kendro Borabor Surangotir Naam Prithibi*'
- Chattogram: '*Shwapno Kahon*', based on William Shakespeare's 'A Midsummer Night's Dream'
- Sylhet: '*Shongoti*'
- Mymensingh: '*Kajol Rekha*'
- Rajshahi: '*Pittrigon*' based on Zakir Talukder's novel
- Rangpur: '*Tribeni*' based on Nobel laureate Rabindranath Tagore's novel '*Rokto Korobi*'
- Khulna: '*Otopor Karim Bawali*,' based on Selim Al Deen's '*Karim Bawali's Shatraæ or Mool Mukh Deha*'

- Barisal: ‘Circus Circus’

- **2024**: The British Council, in partnership with IID, arranges a series of policy dialogue breakfasts with government, non-government entities and sector experts.

- **2024**: The inaugural International Disability festival is launched in April 2024 at the Bangladesh Shilpakala Academy in Dhaka.
- The 2-day long festival consists of the staging of: (1) ‘*Noishobde Ekattor*’, the eight regional theatre productions and one theatre piece from Jana Sanskriti: Centre for Theatre of the Oppressed, Kolkata, (2) panel discussions, (3) film screening, (4) an art exhibition ‘*Odommo Shilpotsav*’ that celebrate disability art and (5) a ‘marketplace’ showcasing different disability related organisations and services.
- The festival is attended by government officials, prominent players in the arts and theatre sector, leading figures and organisations in the disability sector and famous artists and performers. It is also open to the public.
- International stakeholders from countries including India and Nepal are also invited to participate in the panel discussions and enjoy the festival.

Post-DARE initiatives

- **2024**: In celebration of the International Day of Persons with Disabilities, the theatre production ‘*Kendro Borabor Surangotir Naam Prithibi*’ from Dhaka division is staged again at Bangladesh Shilpakala Academy’s National Theatre. The same cast of artists is featured.

Appendix 11 Profile of surveyed artists

A total of 139 artists were surveyed for this study, and there is a 1:2 ratio for female and male artists.

	Artist with disability	Non-disabled artist	Grand Total
Female	23.0%	10.8%	33.8%
Male	42.4%	23.7%	66.2%

Table 5 Gender mix of surveyed artists

In terms of age, nearly 80% of surveyed artists are 35 years old or below, making them a relatively young group.

	Artist with disability	Non-disabled artist	Grand Total
18-25 yrs	22.0%	16.7%	20.1%
26-35 yrs	58.2%	58.3%	58.3%
36-55 yrs	17.6%	22.9%	19.4%
Above 55 yrs	2.2%	2.1%	2.2%

Table 6 Age mix of surveyed artists

In terms of profession, a quarter of the artists with disabilities are currently unemployed. Furthermore, only 10.4% of non-disabled artists identify themselves as full-time actors – for the majority, theatre is a part-time endeavour.

	Artist with disability	Non-disabled artist	Grand Total
Unemployed	25.3%	8.3%	19.4%
Private Job	19.8%	22.9%	20.9%
Student	17.6%	27.1%	20.9%
Business	17.6%	20.8%	18.7%
Homemaker	7.7%	2.1%	5.8%
NGO Job	7.7%	2.1%	5.8%
Actor	1.1%	10.4%	4.3%
Others	3.3%	6.3%	4.3%
Total	100%	100%	100%

Table 7 Breakdown of the profession of surveyed artists

According to the Household Income and Expenditure Survey 2022 in Bangladesh, the monthly average household income of BDT 32,422. 84.2% of all surveyed artists have a lower income.

	Artist with disability	Non-disabled artist	Grand Total
Less than BDT 10,000	20.9%	2.1%	14.4%
BDT 10,000-15,000	42.9%	14.6%	33.1%
BDT 15,001-20,000	19.8%	14.6%	18.0%
BDT 20,001-25,000	7.7%	22.9%	12.9%
BDT 25,001-30,000	4.4%	8.3%	5.8%
BDT 30,001-35,000	3.3%	14.6%	7.2%
BDT 35,001-40,000	1.1%	8.3%	3.6%
BDT 40,001 or more	0%	14.6%	5.0%
Total	100%	100%	100%

Table 8 Breakdown of the monthly household income of surveyed artists

Of the 91 artists with disabilities surveyed, there is a somewhat even distribution of types of disabilities. This is because of the audition process where attempts were made to ensure representation of different types of disabilities.

	Artist with disability
Hearing disability	22.0%
Physical disability	38.5%
Visual disability	25.3%
Wheelchair User	14.3%
Total	100%

Table 9 Type of disability among surveyed artist with disability