



Equal Arts Play Book

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Call: 2024 Round 1 KA2 KA210-VET

Small-scale partnerships in vocational education and training (KA210-VET)

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DOCUMENT TYPE

PRO	Technical/economic progress report (internal work package reports indicating work status)	
DEL	Technical reports identified as deliverables	X
MoM	Minutes of Meeting	
MAN	Procedures and user manuals	
WOR	Working document, issued as preparatory documents to a Technical report	
INF	Information and Notes	

PU	Public	X
PP	Restricted to other programme participants (including the Commission Services)	
RE	Restricted to a group specified by the Consortium (including the Commission Services)	
CO	Confidential, only for members of the consortium (including the Commission Services)	
CON	Confidential, only for members of the consortium	

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DISCLAIMER – EQUAL ARTS

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ABOUT THIS PLAY BOOK

CORE COMPONENTS OF A MICRO-LEARNING COURSE PLAYBOOK	
1. COURSE PLANNER OVERVIEW & PURPOSE	
• Learning objectives • Target audience • Why this topic, why now?	
2. INSTRUCTIONAL DESIGN FRAMEWORK	
• Course structure -modules, lesson length, sequencing logic) • Learning model used (e.g., bite-sized video + reflection + quiz) • Pedagogical approach (storytelling, scenario-based, self-paced, cohort-based)	
3. CONTENT STANDARDS & TEMPLATES	
• Module template (intro, content, activity, reflection, quiz — consistent format) • Tone/voice guidelines • Branding guidelines (visual style, fonts, colors) • Accessibility standards (captions, alt text, readability level)	
4. PRODUCTION WORKFLOW	
• Roles & responsibilities (who writes scripts, records video, designs slides, builds in the platform) • Step-by-step production process (script → review → record/design → build → QA → launch) • Tools/platforms used (e.g., Articulate Rise, Canva, LMS platform) • Timeline/production schedule template	
5. DELIVERY & DISTRIBUTION PLAN	
• Platform/LMS where course lives • Enrollment process • Communication/marketing plan to promote the course • Scheduling (self-paced vs. cohort-based, drip content vs. all-at-once)	
6. ENGAGEMENT & ASSESSMENT STRATEGY	
• Types of interactions (quizzes, reflections, discussion prompts) • How completion/mastery is measured • Certificates or badges (if applicable)	
7. EVALUATION & FEEDBACK LOOP	
• Success metrics (completion rate, engagement rate, satisfaction score, knowledge retention)	

- Post-course survey template
- Process for iterating/improving based on feedback

8. REUSABILITY & SCALABILITY NOTES

- How to adapt this playbook for future topics/modules
- Templates that can be reused (scripts, slide decks, quiz banks)
- Lessons learned/best practices log

UNIT 1.2 PLAYBOOK

Who Told You That You Couldn't? Confidence, Mentoring and Cultural Identity in the Performing Arts. Meet Judith

UNIT SUMMARY

This unit follows Judith, a dance teacher, organiser and DEI professional with Caribbean roots, who has taught and organised across the European dance scene for over a decade while also working in diversity, equity and inclusion roles in the corporate sector. Her story moves through three connected ideas. The first is representation: Judith describes the moment at seventeen when she first saw a Black woman teaching, and how that single moment unlocked a version of herself she had not previously been able to imagine. The second is mentoring: she names the near-total absence of structured support in the arts, where offering guidance can be read as creating a competitor, and reflects on the generational ripple of her own teaching after discovering former students who had become teachers themselves. The third is sustainability: Judith frames wellbeing as inseparable from the quality of her work, describing the burden of carrying multiple roles at once and the deliberate choice not to swim into toxicity.

FURTHER PERSPECTIVES

Let's look at how Judith's experience is related to topics of representation, mentoring and wellbeing in the creative sector. Finally, you will find a section of further reading for anyone who is interested in these themes.

WHO TOLD YOU THAT YOU COULDN'T? REPRESENTATION AND VISIBILITY

Judith's account of seeing a Black woman teacher for the first time at seventeen, after years surrounded only by white teachers, and describing it as unlocking something in her, reflects a documented link between representation and self-belief. Research on female role models and self-efficacy found that PhD students exposed to role models who resembled them showed measurably more positive attitudes toward their own prospects of success, suggesting that representation changes what people believe is achievable for themselves, not only how comfortable they feel. A Spanish-language piece from Radio Africa Magazine on Afro-descendant women's history and continuing invisibility in Spain adds further context, describing representation less as a symbolic gesture and more as a form of resistance against decades of erasure, which mirrors the weight Judith places on this single moment in her own story.

NO ONE MENTORS YOU: THE MYTH OF THE LONE ARTIST

Judith's observation that no one mentors you in the arts, because offering support can be read as creating a rival, points to a wider gap in the sector's support structures. A study of a UK mentoring programme for performing arts professionals found that participants consistently described a lack of structured, ongoing mentoring throughout the sector, and that even brief, well-designed mentoring relationships reduced professional isolation significantly. Judith's own account of discovering fifteen former students working as teachers, and only then recognising the scale of her own influence, echoes this same theme in reverse. It is a reminder that mentoring, given or received, is rarely visible the moment it happens.

YOU ARE NOT A MACHINE: WELLBEING, BOUNDARIES AND THE BODY

Judith's belief that how you feel is what you transmit to others reframes wellbeing as a professional skill rather than a personal indulgence. Research into emotional labour among dancers found that the emotional effort required to perform, whether on stage or in a classroom, is directly connected to burnout and to the quality of a performer's experience of flow, supporting Judith's instinct that an artist's internal state is never fully separate from their output. This reflects the reality that Judith names directly: the burden of carrying multiple roles at once, teacher, organiser, promoter and logistician, without built-in time to recover. A guide to freelance burnout from Peak Freelance describes this exact pattern, the accumulation of small, uncompensated roles rather than one dramatic overload, as one of the most common and least acknowledged paths to burnout among self-employed creative workers.

GLOSSARY OF KEY TERMS

Representation	The experience of seeing someone who reflects your own identity in a role you had not previously imagined for yourself; for Judith, seeing a Black woman teacher at seventeen unlocked this.
Visibility experiment	An informal test that revealed a colleague's professional value was only recognised once a man had publicly acknowledged it, exposing a structural rather than personal pattern.
The threat	Judith's term for how offering or seeking mentorship in the arts can be perceived, since sharing knowledge risks creating a competitor.
Generational ripple	The forward reach of a teacher's influence, illustrated when Judith discovered fifteen former students who had themselves become teachers.
The Lone Artist Myth	The industry narrative that success is achieved alone, which Judith names as the biggest lie,

	since visibility and booking are structurally tied to validation by others.
Safe space	Judith's practice of protecting wellbeing at events and in teaching, treated as a professional responsibility rather than an optional extra.
KEY POINTS TO REMEMBER	
• Representation can unlock self-belief that years of formal teaching or qualification alone cannot.	
• Professional value is sometimes only recognised once someone else, often a man, validates it publicly, revealing a structural pattern rather than a personal one.	
• Mentoring is often absent in the performing arts because sharing knowledge can be perceived as creating competition.	
• A teacher's influence often extends further than they realise, rippling forward through the people they have taught.	
• Wellbeing and the quality of your work are linked; protecting your own energy is part of doing the work well, not separate from it.	

PERSONAL REFLECTION

Use the space below to reflect on your own response to Judith's experience. There are no right or wrong answers.

Is there a moment when seeing someone who shared your background or identity changed what you believed was possible for yourself?

Where have you noticed your own value being recognised only once someone else validated it first?

Are you currently carrying more roles, teaching, organising, promoting, and more, than you have space to sustain?

APPLICATION

Thinking about your current role, what would it look like to treat your own wellbeing as part of the professional standard you hold yourself to, rather than something separate from it?

NEXT STEPS

- Identify one former student, mentee or colleague whose progress you have not checked in on, and reach out.
- Notice one moment this week when you seek external validation for something you already know to be true.

- Name one role you are currently carrying that could be shared, delegated or set down, even partially.
- Carry these reflections into the next unit 2, thinking about how representation and mentoring shape not only your own path but the paths of everyone you influence.

REFERENCES

1.	"Knowing That I'm Not Necessarily Alone in My Struggles": UK Autistic Performing Arts Professionals' Experiences of a Mentoring Programme. occupational self-efficacy of autistic performing arts professionals
2.	Having female role models correlates with PhD students' attitudes toward their own academic success. Having female role models correlates with PhD students' attitudes toward their own academic success
3.	Peak Freelance. Freelance Burnout: How to Spot & Overcome Self-Employed Burnout. Freelance Burnout: How to Spot & Overcome Self-Employed Burnout
4.	Emotional labor mediates the associations between self-consciousness and flow in dancers. Scientific Reports. Emotional labor mediates the associations between self-consciousness and flow in dancers
5.	Mamadou, I. Mujeres afrodescendientes: Un legado de resistencia. Radio Africa Magazine. (Spanish) Radio Africa Magazine

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