



Equal Arts Play Book

03.08.2026

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Call: 2024 Round 1 KA2 KA210, VET

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

Project ID: 2024,1,ES01,KA210,VET,000248043

GENERAL INFORMATION

Identifier: Call 2024 Round 1 KA2, KA210, VET – Small Scale Partnerships in Vocational Education and Training (KA210, VET)
Project reference: 2024,1,ES01,KA210,VET,000248043
Start date of project: 01/10/2024
End date of project: 30/09/2026
Work package: WP2 , A,2.1
Document type: Deliverable
Number: 1
Version: 1.4
Submission date: 13/02/2026
Responsible organisation: InDance International
Authors: Harriet Macauley, Lori Cavrak
Dissemination level: Public

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	

VERSION HISTORY

Version	Date	Author (s)	Partner organisation	Description
V1.1	15/06/26	Rachel Playfair	InDance International	Draft Version
V1.2	20/06/26	Rachel Playfair	InDance International	Draft Version
V1.3	24/06/26	Rachel Playfair	InDance International	Draft Version
V1.3	28/06/26	Harriet Macauley	InDance International	Draft Version
V1.4	20/07/2026	Lori Cavrak	InDance International	Draft Version

DOCUMENT APPROVAL

Version	Date	Reviewer (s)	Partner organisation
V1.3	13/06/2026	Harriet Macauley	InDance International
V1.4	21/07/2026	Harriet Macauley	InDance International
V1.5	06/08/2026	Harriet Macauley	InDance International

DISCLAIMER - EQUAL ARTS

Equal Arts Project No. 2024,1,ES01,KA210,VET,000248043, funded by the European Union. The views expressed are, however, those of the author(s) alone and do not necessarily reflect those of the European Union or the Spanish Data Protection and Information Agency (SEPIE). Neither the European Union nor SEPIE accepts responsibility for them.

ABOUT THIS PLAY BOOK

CORE COMPONENTS OF A MICRO,LEARNING COURSE PLAYBOOK	
1. COURSE 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, all 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 2.2 PLAYBOOK

You Sell the Benefits, Not the Art: Authentic Voice and Self-Management in the Performing Arts, Meet Jessica

UNIT SUMMARY

This unit follows Jessica Breitenfield, an independent community builder, event producer and facilitator who has designed and led more than 80 events across Europe and beyond, as she reflects on building a distinctive professional voice in a male dominated sector. As you work through the unit, observe these three connected ideas: The first is distinctiveness: Jessica argues that a clear, even polarizing personal style is an asset, because it only needs to resonate with the right audience rather than appeal to everyone. The second is presence: she distinguishes subject matter expertise from stage presence, arguing both matters and both can be developed separately. The third is tension: Jessica names a real conflict between socialised, accommodating behavior and the assertive goal focused behavior business success often demands, and explores what it takes to navigate that tension without losing your authentic core.

FURTHER PERSPECTIVES

Let's look at how Jessica's experience is related to topics of authenticity, presence and self-advocacy in the creative sector. Finally, you will find a section of further reading for anyone who is interested in these themes.

YOUR VOICE IS THE STRATEGY

Jessica's insistence that a distinctive, even polarising personal style is a professional asset, rather than a liability to be smoothed away, runs against a common instinct in professional branding: the urge to appeal broadly, to avoid alienating anyone. Her argument is that broad appeal is often a trap, since a style built to please everyone tends to resonate deeply with no one, while a genuinely distinctive voice builds the kind of loyal audience that actually drives opportunity. This connects to her wider distinction between subject matter expertise and stage presence: being knowledgeable and being engaging are different, separately learnable skills, and conflating them leads talented experts to underestimate how much presence itself must be built and practiced, not simply inherited from expertise.

WHO GETS TO LEAD? NAVIGATING A MALE-DOMINATED SECTOR

Jessica's account of the tension between socialised, accommodating behavior and the assertive, goal focused behavior that business success often demands is well documented in negotiation research. [Amanatullah and Morris](#) (2010) found that women anticipate social backlash when they advocate assertively for themselves, and as a result hedge their assertiveness and settle for weaker outcomes, a pattern that disappears when women negotiate on behalf of someone else rather than themselves, since advocating for others doesn't trigger the same social penalty. Related research on the competence confidence gap has found that competent women need to be liked to be seen as confident, in a way competent men simply do not, meaning likeability itself becomes a professional requirement rather than a bonus. This helps explain why Jessica frames adaptability, not conformity, as the real skill: adjusting delivery to different audiences and cultural contexts while retaining an authentic core, rather than either suppressing assertiveness altogether or abandoning authenticity to fit a more conventional mold.

SUSTAINING AN AUTHENTIC CAREER

Jessica's caution against imitating "the most dominant or conventional example in your field", and her insistence on choosing role models whose authentic style genuinely aligns with your own, reflects a wider principle in sustainable career building: borrowed personas are exhausting to maintain over time, while an authentic style, even a polarising one, can be sustained indefinitely because it costs nothing to keep being yourself. Audience research backs the underlying logic: audiences bring genuinely different expectations to a room, some want to be informed, others want to be entertained, and speakers who account for that distinction, rather than defaulting to one register for everyone, connect more effectively regardless of context. Section 3 of this unit is about the long game: building a professional voice that can survive contact with different audiences, cultures and gatekeepers without requiring you to perform a version of yourself you don't recognise.

GLOSSARY OF KEY TERMS

Authentic distinctiveness	Jessica's term for a clear, even polarising personal style, which she argues resonates more deeply with the right audience than broad, universal appeal.
Stage presence	A separate, learnable skill from subject matter expertise; being engaging is not the same as being knowledgeable, and Jessica argues both need deliberate development.
Adaptability	A trained capability, not a fixed trait; adjusting communication style to different audiences and cultures while keeping an authentic core intact.
Socialised accommodation	The learned tendency to prioritise agreeableness and consensus, which Jessica identifies as being in tension with the assertive, goal focused behavior business success often requires.

Self-advocacy	Speaking and acting on your own behalf professionally, which research shows carries a different social cost for women than advocating on behalf of others.
Role model alignment	Jessica's guidance to choose professional role models whose authentic style genuinely aligns with your own, rather than the most dominant or conventional example in a field.

KEY POINTS TO REMEMBER

A distinctive personal style is an asset, not a liability, if it resonates with the right audience.

Expertise and stage presence are separate, learnable skills, being knowledgeable is not the same as being engaging.

Adaptability means adjusting delivery to your audience, not abandoning your authentic core.

Socialised accommodation can conflict with the assertive, goal focused behavior business success often requires.

Sustainable role models are the ones whose authentic style genuinely aligns with your own.

PERSONAL REFLECTION

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

Where have you smoothed over a distinctive part of your own professional style to try to appeal more broadly, and what did that cost you?

Think of a moment you had to distinguish between being knowledgeable and being engaging in a professional setting. What did you learn?

Where have you noticed the tension between being accommodating and being direct or goal focused in your own work?

APPLICATION

Thinking about your current role or project, what is one small way you could let a more distinctive, authentic part of your style show through?

NEXT STEPS

- Identify one professional role model whose authentic style genuinely aligns with your own, and name specifically what resonates.
- Notice one moment this week when you soften your delivery to be more broadly likeable and consider whether that's actually necessary.
- Practice adjusting your communication for a different audience or context while keeping one clearly authentic element intact.
- Carry these reflections forward into Unit 3.1, where Antonia's experience is explored next.

REFERENCES	
1.	Amanatullah, E. T., & Morris, M. W. (2010). Negotiating Gender Roles: Gender Differences in Assertive Negotiating Are Mediated by Women's Fear of Backlash and Attenuated When Negotiating on Behalf of Others. Journal of Personality and Social Psychology. Researchgate.net
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3.	Stanford Graduate School of Business. Having More Power at the Bargaining Table Helps Women, But Also Sparks Backlash. Gsb.stanford.edu
4.	University of Pittsburgh, Department of Communication. Approaching the Speaking Situation: Audience, Occasion, Purpose. Comm.pitt.edu
5.	NPR (Babcock, L., Carnegie Mellon University). For Women, Pay Negotiations Can Bear Social Cost. Npr.org
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