



Equal Arts Play Book

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Prepared by Lori Cavrak, Association InDance International

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	

VERSION HISTORY

Version	Date	Author (s)	Partner organisation	Description
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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 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, colours) • 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 • Enrolment 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 3.2 PLAYBOOK

Confidence, Voice and Mentoring: Multicultural Identity in Leadership, Meet Rachel

UNIT SUMMARY

This unit follows Rachel Playfair, an intercultural coach and trainer specialising in multicultural identity integration and individual wellbeing, as she reflects on confidence, voice and the practical difference between mentoring and coaching. As you work through the unit, observe these three connected ideas: The first is power: Rachel describes "outsourcing your power", her own experience of being the creative driver in a band while letting others make the business decisions, and names confidence, not circumstance, as what let that happen. The second is identity: she connects confidence directly to imposter syndrome, showing how race and gender can shape whether someone feels able to fully step into their own authority. The third is distinction: Rachel is precise about the difference between mentoring (lived, experience guidance) and coaching (helping someone find their own answers), and about knowing which one you actually need, and from whom.

FURTHER PERSPECTIVES

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

OUTSOURCING YOUR POWER

Rachel's account of being the songwriter and creative driver in her own band, while letting two male bandmates make almost all the business decisions, names a pattern she calls "outsourcing your power", not because power was taken from her, but because she didn't yet have the confidence to claim the space that was already hers. This distinction matters: it reframes the problem from an external one (being overruled) to an internal, buildable one (claiming space you already have a right to). Section 1 of this unit is about recognising that pattern in your own working relationships, and understanding confidence itself as the missing skill, not experience or talent.

WHO GETS TO FEEL LIKE THEY BELONG? IMPOSTER SYNDROME AND IDENTITY

Rachel's example of a woman of colour who feels she can't fully step into her confidence, worried she'll be seen through a "loud and angry" stereotype, reflects a well-documented pattern in

psychological research. The term "imposter phenomenon" was first coined in 1978 by psychologists Pauline Rose Clance and Suzanne Imes, who studied high achieving women who privately believed they were frauds despite clear evidence of competence. Later research has shown this experience is not evenly distributed: a 2017 study published in the Journal of Counselling Psychology found that racial discrimination and gender both independently shape the intensity of imposter feelings, meaning the experience Rachel describes sits at a genuine intersection rather than a generic, universal one. This connects to wider workplace data: research from [Lean In.org](https://leanin.org) and McKinsey & Company has found that women of colour are promoted more slowly and receive less managerial support than white women, a structural pattern that can compound the internal experience of imposter syndrome with a very real external one.

MENTORING, COACHING, AND KNOWING WHICH YOU NEED

Rachel's precise distinction between mentoring, someone who has walked the path before you and offers direct, lived experience advice, and coaching, which creates space for someone to work out their own answers, matches definitions used across professional development literature. Industry guidance from the [Association for Talent Development](https://www.associationfortalentdevelopment.org) frames mentoring as relationship based and oriented toward long term, holistic growth, while coaching is typically shorter term and focused on specific goals or skills. Rachel's caution against assuming your own experience fully mirrors a mentee's, and her honesty about the limits of her own expertise (she is candid that she isn't the right mentor for someone needing help with grants or funding, since her own grounding is cultural and psychological, not administrative) models a practical discipline: knowing precisely what you can and can't offer is itself part of being a responsible mentor.

GLOSSARY OF KEY TERMS

Outsourcing your power	Rachel's term for ceding decision-making authority you're entitled to, not because it was taken from you, but through a lack of confidence to claim it.
Imposter syndrome	The internal belief that you are not as competent as the evidence suggests, first named by Clance and Imes in 1978.
Intersectional imposter feelings	Research shows that imposter syndrome is shaped independently by both racial discrimination and gender, rather than affecting everyone in the same way.
Mentoring	Direct guidance from someone with relevant, lived experience, oriented toward long term, holistic development.
Coaching	A process that helps someone explore their own thoughts, feelings and solutions, rather than offering direct advice.

Transparency of expertise	Rachel's practice of being explicit about the specific limits of her own expertise, so mentees know precisely what kind of support she can and can't offer.
KEY POINTS TO REMEMBER	
"Outsourcing your power" is often a confidence problem, not a circumstance imposed by others.	
Imposter syndrome is shaped by identity, race and gender both independently affect how it's experienced.	
Structural workplace patterns, such as slower promotion and less support, can compound the internal experience of imposter syndrome.	
Mentoring offers lived experience advice; coaching helps someone find their own answers, knowing which you need matters.	
A responsible mentor is transparent about the specific limits of their own expertise.	

PERSONAL REFLECTION

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

Where have you noticed yourself giving away power, control or voice in your own work, and what would it look like to reclaim it?

Have you experienced, or witnessed, imposter feelings that seemed shaped by identity as much as by the situation itself?

Think of a time you needed mentoring but received coaching, or vice versa. What would you ask for differently now?

APPLICATION

Thinking about your current role or project, what is one space where you could consciously claim more of the power or voice that's already yours?

NEXT STEPS

- Name one situation where you've been "outsourcing your power" and identify one concrete step to reclaim it.
- If you're mentoring someone, be explicit about the specific limits of your own expertise before offering advice.
- Notice one moment this week where an imposter feeling arises and consider what identity factors might be shaping it.
- Carry these reflections forward as you complete the Equal Arts programme, applying what you've learned across all units.

REFERENCES

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	Discrimination and Gender. Journal of Counseling Psychology. Sexgenlab.org
3.	Association for Talent Development. Coaching vs Mentoring: What is the Difference? Td.org
4.	CNBC. Why Black and Latina Women Are More Likely to Struggle with Impostor Syndrome, and How to Overcome It. Cnbc.com
5.	EHL Hospitality Insights. Rising Above the Imposter Syndrome Trap on Women & Minorities. Hospitalityinsights.ehl.edu
Prepared by Lori Cavrak of Association InDance International	