



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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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, 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 1.1 PLAYBOOK

Who Leads? Women, Voice, and Leadership in the Performing Arts - Meet Jenny

UNIT SUMMARY

This unit follows Jenny, a creative producer, lighting designer and founder of an independent performing arts company, as she reflects on more than 25 years of leadership across Europe and internationally. As you work through the unit, observe these three connected ideas: The first is voice: Jenny describes the moment she stepped out of a dominant partnership and began trusting her own instinct rather than deferring to someone else's judgement. The second is structure: she names a persistent pattern in the sector, where decision-making and financial roles are held mostly by men. Her lived experience shows that the idea of a meritocracy (talent and hard work) is not enough to guarantee success. The third is sustainability: Jenny talks about setting boundaries for everyone around her but importantly, what happens when you don't set boundaries for yourself and how this leads to burnout. You will also hear about what continues to make the work worthwhile, namely the visible impact it has on audiences and young people.

FURTHER PERSPECTIVES

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

FINDING YOUR VOICE

Jenny's account of stepping out of a dominant partnership and learning to trust her own instinct reflects a pattern often described in leadership more broadly: authority modelled on someone else does not automatically transfer into confidence in your own judgement. For many people moving into senior roles in the performing arts, the shift from following to leading is less about acquiring new skills and more about permitting themselves to act on what they already know. Section 1 of this unit is about how leadership voice is built cumulatively, through the accumulation of small decisions made and owned over time, rather than arriving fully formed at a single turning point.

WHO GETS TO LEAD? STRUCTURE AND THE MERITOCRACY MYTH

Jenny's observation that decision-making and financial roles in the sector are held mostly by men, while women are more often placed in administrative or producing positions, is supported in recent academic research on leadership in the creative industries. Carr and Van Raalte (2025) argue that structural barriers to women's leadership in creative sectors persist despite decades of equality initiatives, and that informal, relationship-based hiring practices in the sector tend to reproduce existing patterns rather than disrupt them. This connects directly to what Jenny calls the myth of meritocracy: the idea that talent and hard work alone determine who succeeds. Arts Professional's commentary on the myth of meritocracy and Suematsu's essay on the same theme in NOEMA both describe how meritocracy narratives in the arts can obscure the role of unpaid networking, family financial support and existing access to gatekeepers in shaping who rises. A Spanish-language perspective on this same structural pattern comes from NUS Cooperativa's guide on incorporating a gender perspective into the theatre sector, which examines how hierarchical, pyramid-shaped models of artistic leadership in Spain have historically concentrated decision-making power in a small number of male figures, marginalising more collaborative or shared models of direction.

SUSTAINING YOURSELF AS A LEADER

Jenny's candour about setting boundaries for everyone except herself, and about burnout following her return to Spain, reflects an experience widely reported among freelance and self-employed artists. In a personal account of managing creative burnout, artist Julia Bausenhardt describes how the instinct to keep saying yes to everyone except yourself tends to build gradually rather than arriving as a single crisis, and how recovery depends on treating rest as a professional necessity rather than an indulgence. This mirrors what Jenny identifies as an ongoing negotiation: sustaining leadership over decades requires applying to herself the same boundary-setting she offers to others.

GLOSSARY OF KEY TERMS

Instinct	The internal sense Jenny learned to trust as a leader, acting on what she knows even without being able to fully explain why.
Meritocracy myth	The assumption that talent and hard work alone are enough to succeed; Jenny names this directly as untrue in her sector.
Decision-making roles	Leadership and financial positions that Jenny observes are held mostly by men, with women more often placed in administrative or producing roles.
Boundaries	Limits on time, energy or availability; Jenny sets these for others but describes struggling to set them for herself.
Burnout	A state of depletion Jenny associates with working more and earning less since returning to Spain.

Impact	The visible effect of the work on audiences and young people, which Jenny identifies as what keeps her going.
KEY POINTS TO REMEMBER	
Leadership often begins with learning to trust your own voice, especially after working in someone else's shadow.	
The idea that hard work and talent are enough to succeed does not match the reality Jenny describes in the performing arts sector.	
Women are often placed in administrative or producing roles rather than decision-making or financial ones.	
Setting boundaries for yourself is as important as setting them for others, and often harder to do.	
Sustaining a leadership role over time depends on staying connected to the impact of the work.	

PERSONAL REFLECTION

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

Where in your own work have you deferred to someone else's judgement instead of trusting your own instinct?

What version of the meritocracy myth have you encountered in your own context, and who does it tend to benefit?

Where do you notice yourself setting boundaries for others but not for yourself?

APPLICATION

Thinking about your current role or project, what is one small way you could begin to apply what you have noticed above?

NEXT STEPS

- Choose one boundary you currently apply to others and try applying it to yourself for one week.
- Name one inherited narrative about success or leadership that you would like to question further.
- Notice one moment this week where you act on instinct rather than waiting for certainty or permission.
- Carry these reflections forward into Unit 1.2, where mentoring, confidence and cultural identity are explored next.

REFERENCES	
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2.	Dancey, S. The myth of meritocracy. Arts Professional. Artsprofessional.co.uk/magazine/article/myth-meritocracy
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4.	Bausenhardt, J. How I deal with burnout as an artist. https://juliabausenhardt.com/how-i-deal-with-burnout-as-an-artist/
5.	NUS Cooperativa (Permanyer de Swert, M., Manzano, R., & Rius Garcia, E.). (2024). Hacia un teatro feminista: Guia para incorporar la perspectiva de genero en el sector teatral. Artekale / Gobierno Vasco. (Spanish) Artekale.org/es/descarga/hacia-un-teatro-feminista-guia-para-incorporar-la-perspectiva-de-genero-en-el-sector-teatral/guia-cas-comprimido-2/
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