



Caring 4Careworkers

A Playbook
for Building
Resilience
with Theatre

Introduction

The heart of the project

Care is both a practice and a method that touches every sphere of society. It is the vital labor, often invisible and unpaid, that sustains our homes, our communities, and our shared well-being.

While care is a part of everyone's life, there is a dedicated workforce for whom care is their daily labor. These workers provide the essential services that keep civil society functioning. However, at this historical moment, we are witnessing an exponential increase in pressure on this sector. Driven by social cuts, systemic understaffing, and the weight of patriarchal and white supremacist systems, the conditions of care work have become increasingly precarious. Burnout and mental health struggles are no longer outliers; they are a predictable result of a system that extracts as much as possible while providing as little support as possible.

The CARE² project

It is with this urgency that Theater der Unterdrückten Wien (Austria), Dreaming OPEnly e.V (Germany), and Theatre for Change Galway (Ireland) joined forces to create CARE²—Caring4Careworkers. The project's core mission was to answer one question:

“Who cares for those who care?”



We chose Theatre of the Oppressed (TO) as our primary tool. As Augusto Boal famously said, “Every human being is theatre!” By breaking the „fourth wall“ and turning the audience into „spect-actors“ by inviting them to intervene on stage, we created a space to rehearse for reality, to step onto the stage and explore alternatives to the systemic oppressions care workers face daily.

The partner organisations worked together with care and social workers from their local communities to create 3 plays that were presented to each other at the Festival of Care in Vienna in November 2025.

A mirror of our practice: Where we are coming from

As we built this project and organized the Festival of Care, we realized we couldn't just talk about care, we had to practice it. We set out with a radical intention: to care for careworkers (i.e. participants at the festival) by creating a

dedicated Care Team to handle logistics and emotional safety. However, even in a space designed to challenge oppression, we found ourselves caught in the very traps we were trying to escape. We offer these reflections not as a „how-to,“ but as a testimony to the systemic weight we all carry.

The myth of the indispensable worker:

We promised a culture of calmness over hustle, yet the pressure of deadlines still crept in. We experienced first-hand why care workers seldom go on strike and often work themselves into burnout. The habit of sacrificing boundaries for the „greater good“ is so deeply wired.

The pain of visibility:

We realized that even when care workers are thanked for their work, they often remain „unseen“ as human beings. True care requires mutuality—It is about creating a shared humanity. It is the recognition that both the care „provider“ and the „receiver“ are complex beings with needs, agency, and worth. Mutuality doesn't mean we do the same tasks for each other; it means we see each other as equals in the process.

Releasing perfectionism:

As a Care Team, we strove for perfect accessibility for disabled people and perfect support for all at the Festival. When we fell short, (which we did) it felt like failure. We had to learn that „caring“ includes being kind to ourselves when we cannot meet every need. This realization didn't mean lowering our standards; we remained committed to creating the most accessible space that our means would allow. Rather, it was about acknowledging our limitations as humans within a finite system.

How to use this playbook

This playbook brings together what we learned and created during this project, such as our research, our plays, and our care manifesto. It is not a prescription or a final solution; it is a tool for experimentation, for resistance and for collective action. We invite you to use these theatrical tools to explore your own boundaries, to make your invisible labor seen, and to remember that you deserve the same fierce, tender care that you give to the world.





Important key words before you start

Forum Theatre

Forum Theatre is a participatory format within the Theatre of the Oppressed that uses staged scenes of conflict or injustice to invite the audience into action. Instead of remaining passive observers, „spect-actors“ are encouraged to step on stage, suggest alternatives, and replace characters in order to explore different outcomes. Its purpose is not simply entertainment but collective reflection and empowerment, using theatre as a space to question social realities and experiment with possible change.

Legislative Theatre

Legislative Theatre (LT) is a method of policy engagement that brings together affected communities and decision-makers to co-create legislative solutions. LT pays attention to systemic change by questioning existing laws and their implementation. The focus is on rules, laws and resources that are missing to tackle a problem. Or, if rules are already existing on paper, we question what we need to really implement and live them.

Rainbow of Desire

Rainbow of Desires is a set of theatrical techniques within the Theatre of the Oppressed that focuses on internal conflicts rather than external social oppression. Instead of examining visible political or social situations, it explores a person's emotions, fears, desires, and psychological struggles through performance. Participants use images, movement, and role-play to externalize inner feelings and see them from multiple perspectives, almost as if their thoughts were characters on stage. The aim is self-awareness and personal transformation. It helps individuals understand how internalized pressures and beliefs influence their actions in everyday life.

Important to know before you start

Space Requirements

You can do this, wherever you feel safe to try out playing and experimenting with the scenes, we are offering in the playbook. It can be a private living room, a kitchen, a team room at work or at a theatre stage. Most important is that you have space to move around in order to go into a new character.

Interventions

Through interventions participants of the audience (or in your team) can enter the scene and try to change something. The stage is yours to try out, to rehearse new ways of reacting, reflecting it and finally bringing it back to your reality.



Theatre activities: Warm-ups for care workers

Here you can find a selection of warm-up exercises adapted for care workers. They are designed to help participants build trust, strengthen attention and listening skills, practice non-verbal communication, and support one another safely. These exercises also provide a playful and engaging way to open conversations and reflection around care and they can be used before group work or training sessions.



Name & Gesture

Participants stand in a circle. One person says their name and makes a gesture that represents themselves, a feeling, or a need. The group repeats the name and gesture together. Move around the circle until everyone has shared.

Goal:

- Introducing participants to each other
- Remembering names and connecting them to gestures
- Building initial trust and group cohesion

Care Connections

Participants sit in a circle with chairs. One person stands in the middle and makes a statement about care. Anyone who agrees with the statement must move to a new spot, while the person in the middle remains. The game continues with different statements.

Goal:

- Opening conversation and reflection around care
- Practicing awareness of shared values and experiences
- Encouraging movement, attention, and group participation



Attentive Mirroring

Participants pair up. One person moves slowly while the other mirrors their movements as precisely as possible. Switch roles after a few minutes.

Goal:

- Non-verbal attention
- Getting to know each other
- Connection and trust

Fainting in the Care System

All the participants are given a number. They must move around in the space close together, never moving far from one another. The facilitator calls out a number: the participants with this number must fall to the floor as if in a faint and it is up to all the others to catch them before they fall. The facilitator can say one number at a time, or a sequence of two or three numbers together.

Goal:

- Collective responsibility and mutual support
- Attention and responsiveness to others
- Trust, vulnerability, and proximity



The Train of Care

Participants form groups of three in a line, like a train. The person in the middle keeps their eyes open; the front and back close their eyes. With hands on shoulders, the middle person guides the train around the space, changing direction and speed. This can be done by passing through signals, from the back to the front. A hand in the middle of the back means to move forward. A tap on the right shoulders means to change direction to the right. A tap on the left shoulder means to change direction to the left. And a tap on the head means to move backwards. When no signal is passed on, the train should stop. After a few minutes, roles rotate, so that everyone was in all three positions.

You can also reflect on this exercise afterwards: How did I feel during this exercise?

What roles were easier? Harder? How does this connect to care?

Goal:

- Explore guidance, dependence, consent, and responsibility
- Develop trust, non-verbal awareness and group attunement
- Reflect on roles, power dynamics and vulnerability

Echoes of Care

Pairs are formed: one person is blind, the other is the guide. The guide makes a sound, and the blind partner follows it with eyes closed. When the guide stops, the blind partner stops. Guides are responsible for safety and should adjust distance or stop movement to prevent collisions. Blind participants focus on their guide's sound, even with other noises around.

Goal:

- Selective listening and spatial awareness
- Trust, care, and mutual responsibility
- Attention and non-verbal communication

Playbook

Scenes to rehearse new strategies for change

In this chapter we share our three plays that we developed with and as care workers. We invite you to try out the concrete scenes with your colleagues or friends, understand the struggles of the characters and then play with interventions to rehearse for possible ways of change.

Forum Theatre “Who Cares For Whom?” - by Theatre For Change Galway

The Play

This play is set in a residential home within an organisation supporting adults with disabilities and mental health difficulties. We follow Fiona, a dedicated senior staff member who has, together with the residents, set up a very successful community garden with people in the local community. This project has gone so well, for so long that they have now got nominated for the Mayor's Award. The residents and staff are all looking forward to the ceremony and potentially winning the award. But a week before the event, the house

seriously fails a HIQA inspection*. The corrections and amendments that are needed, are being seen as the highest priority, and it seems like it is only Fiona that is remembering to prepare for the award ceremony. Who cares, and for whom do they care?

Concrete Scene: The aftermath meeting

This scene takes place in the residential house about a week after a failed inspection.

A meeting with Caroline, Fiona and Mary B is taking place in the kitchen. In this meeting Fiona wants to prioritise making sure that the residents will have a great experience in the Award Ceremony next week, but she is not allowed to talk about it as the manager, Caroline, wants to prioritise making sure that they will pass the next inspection.

Characters in this scene:

Fiona (care worker), Caroline (service manager) and Mary B (Fiona's colleague).

Fiona: There is so much to talk about. The award ceremony is only two days away.

Caroline: I'm afraid that will have to be discussed at a later stage. We have to prioritise passing the next HIQA inspection. The last one was a disaster!

Mary: Some of the issues have already been addressed, or could be solved quickly.

Fiona: Caroline, you could ask HIQA for more time. The award ceremony needs to be planned first.

Caroline: No. Delaying is what got us into trouble. These issues must be the priority.

Fiona: I don't agree. Joe and Sarah [people living in the residence] are so looking forward to this award, and nothing has been sorted. Transport, staffing... This was on the agenda weeks ago.

*HIQA (Health Information and Quality Authority): In the Irish context, this is the regulatory body that inspects social and healthcare services to ensure they meet national standards. For workers, these inspections represent a high-pressure point of systemic oversight and accountability.

Caroline: You should be proud of the project, Fiona. You did a great job but right now we have to work together to pass the inspection. Please make an effort

Mary: Fiona, HIQA could close the house as it is.

Fiona: I know. And the report says severely understaffed. Surely that should be the priority.

Caroline: We are recruiting new staff.

Fiona: This award is part of Joe and Sarah's goals. They want to celebrate it properly in the awards ceremony

Caroline: We need to focus on the report.
(Fiona stands and walks away)

Caroline: She just wants to go to a party and she is going to ignore all the health and safety. Mary B, where do we start?

Mary B: I have made a list of the non-compliances that we have solved already. Let me show you in the office.
(Both leave)



Example of an intervention

A „spect-actor“ stepped into the role of Fiona and intervened by asking Caroline whether she might be overly worried about the inspection. She suggested that there could be other activities they could develop in the house and attempted to open a conversation about proposing a new initiative. Caroline responded by stating that if Fiona wanted to offer any activity, she would need to complete all the required forms and procedures, redirecting the conversation back to bureaucratic requirements and paperwork

We reflected this intervention with the audience, which highlighted how bureaucratic procedures function as a barrier to dialogue and initiative. While the „spect-actor“ attempted to open a collaborative and creative conversation, the response redirected attention to paperwork, revealing how institutional systems can limit agency and reinforce power hierarchies rather than engaging with proposals or concerns.

Instructions to try it yourself

You are invited to step into the scene, take on the roles of one of the characters, and experiment with different ways of responding

to the conflict. Speak up in support of Fiona or the residents, suggest alternative ways to balance inspection priorities with preparing for the award, try different strategies for negotiating, collaborating, or influencing others, and explore how care, responsibility, and relationships shape decisions.

Remember, there are no right or wrong interventions. The aim is to rehearse possible solutions and explore the dynamics of care and decision-making in the workplace. Questions for reflection could be:

Before the Scene:

Who is having a hard time in this situation? What pressures is this character under? Have you experienced something similar in your workplace? How do you understand care in this context?

During the Scene / Interventions:

What could a character do or say differently to support residents, staff, or the award preparation? What power dynamics are being challenged in the scene? How could an act of care or recognition change the outcome?

After the Scene:

Did stepping into a role change your perspective? What worked, what didn't, and why? What can you take back to your experience?

Legislative Theatre on Sexism in Hospitals – by Theater der Unterdrückten Wien

The Play

The play follows Christina, a young doctor starting her job in a hospital, and reveals how structural discrimination and abuse of power are embedded in everyday clinical life. Management might say they commit to equality, but in reality, strict hierarchies, time pressure and institutional routines make it nearly impossible to practice. When Christina experiences sexual misconduct by a senior physician, her attempt to seek support exposes a system that formally offers protection but fails in practice. Reporting pathways are unclear, responsibility is shifted, and solidarity remains fragile. Efforts to organise collective resistance collapse under staff shortages and care responsibilities.

In the final scene, institutional priorities such as reputation and profit overshadow individual experience. The play ends with an

empty promise from management: “We'll take care of it.”



Concrete Scene: Seeking help of colleagues

Internalized oppression and misogyny are often among the many roots that lead to the downplaying of gender-based violence. If we want to find rules and resources to strengthen solidarity, this might be a scene where we can rehearse new ways of building collective strength.

The following scene of the play takes place in the team room of the hospital. Christina has already experienced sexual harassment by a senior physician, and after struggling with shame, fear, and self-doubt, she nevertheless decides to speak up and ask her colleagues for help.

Characters in this scene:

female colleague 1 (C1) and female colleague 2 (C2) (both nurses), Christina (young doctor), Head Physician (male)
(C1 and C2 are having coffee.)



C1: Coffee?

C2: Yes, thanks.

(Christina enters timidly.)

Christina: Good morning.

C1: Morning! First a coffee, right?

Christina: Yes... exactly.

C1: So, how's your first start on the ward?

Christina: Uh... it's... going, thanks...

C1: Lots of new stuff, huh?

Christina: Yeah... quite a bit...

C2: And... the team? (C1 and C2 grin at her expectantly)

Christina: Some I like more (hesitates)... some less.

C1: True.

C2: There are a few tricky characters here at our ward...

C1: Exactly. You'll probably meet Mr. Perpetrator – but don't take it too seriously. Just a friendly tip from colleagues (laughs).

(The Head Physician enters, cheerful)

Head Physician: Good morning! Having a nice chat?

C1: Morning, sir! How was the weekend?

Head Physician: Great. Went golfing with Mr. Perpetrator. Fantastic.

(Short reactions from C1, C2, and Christina. Awkward silence)

Head Physician: And of course, I won. Well, then, good luck, everyone. Off to the OR!

(Reactions from C1, C2, and Christina - Christina looks unsettled)

(Christina hesitates, she is unsure if she dares to address the topic of gender based violence, she swallows, then speaks up quietly)

Christina: Can I... ask you something?

C1: Sure. What is it?

Christina: If... something happened... is there someone I can talk to?

C1: Something happened? (Christina shifts uncomfortably, unsure what to say)

C2: Were you... touched?

Christina: Well... I...

C1 (interrupting, dismissive): Oh... then you should just be glad it wasn't worse. What I already had to listen to in my 25 years of working in this ward... you cannot imagine... some comments here and there are really not worth bothering... And... about your question... I don't really know.

C2: Well, Susanne, a while back... she went to... what's her name... Miss Petrovic, I think. Yeah... maybe you could try her, but I'm not sure.

C1: And... do you really want to make such a big deal out of it?

C2: Yeah... I'd really think twice.
Won't get you anywhere.

C1: And... you have to put up with
a bit in this job, you know.

C2: Anyway, we'll talk later – I have
to go.

C1: Me too. Bye.

(Christina is left alone, tense,
overwhelmed. She stands silently,
the weight of the conversation
sinking in)



Example of an intervention

One of the audience members replaces colleague C2, who now notices Christina is struggling and takes her seriously. She proposes setting up a support group for *FLINTA* staff—a space where sexist oppression can be openly discussed and where participants can collectively decide what structures are needed to address these issues.

Responses of C1, that was not replaced in the play to this intervention:

• “Actually, what is FLINTA*? What are you talking about?”

• “I have no time for a support group!”

We reflected this intervention with the audience and the idea, that FLINTA* individuals and anyone affected by gender-based discrimination need a dedicated space to come together, with solidarity as the standard. On the one hand, real change requires organizational agreements, workload relief, and prioritization from leadership. On a broader level, strong prevention laws worldwide are essential. On the other hand, it is also important to find a way of

* FLINTA* is an acronym for women, lesbians, intersex, non-binary, trans, and agender people, used to include anyone affected by gender-based oppression.

dialoguing with each other to be able to understand each others' lived experiences and practice solidarity.

Instructions to try it yourself

• Everyone is an actor. We invite you to divide roles in your team and run through the suggested scene a couple of times. How can you connect the scene to your everyday experiences? What is your connection to the behavior of the characters? Feel free to change the scene or adapt it to concrete contexts, that you are working in. Maybe you already faced a similar situation?

• When you feel a little bit secure about the scene (don't be shy, it doesn't need to be perfect), invite your team members, friends, colleagues to intervene and rehearse: what can we do to change this situation?

• **Reflection:** In Legislative Theatre we search for concrete resources and rules that we need in order to change the situation for the respective characters, Questions you might ask in the reflection:

- What was the idea of the intervention?
- What rules or resources do we need to make this new idea work?
- What is a first step that we can agree on and put into practice?



Rainbow of Desire: “Help - Who Cares?!“ - by Forumtheater Leipzig in collaboration with Dreaming Openly e.V.

The Play

The team at the “Auf Lock” youth club is going through a difficult phase. Ulli, the managing director, is under a lot of pressure:

there is an acute shortage of staff, the city is planning drastic cuts in funding for open youth work, and, on top of that, the Club board is demanding that the open day be brought forward – precisely because a board member is to be officially retired on that date. Despite all the pressure, Ulli agrees to the date. Meanwhile, social worker Christian is trying to keep the club running on his own. The news about the

earlier date hits him hard – he already has hardly any time for the young people. He is particularly concerned about Maddy, a regular visitor to the youth club, but he can hardly find any time for her among all his other commitments.

What’s more, the planned party coincides with a private appointment he has. Maddy enjoys visiting the youth club – she has just been suspended from school and her mother constantly needs support – which is annoying! Here she hopes to find community and relaxation - but the social worker also wants something from her. In the hectic preparations for the open day, Christian tries to get Maddy to help out. However, this leads to a heated argument that almost escalates shortly before the event begins – while the guests are already waiting at the door.

How to deal with aggression, violence and the pressure that social workers are exposed to? What options are there for addressing conflicts within the team, despite all the efforts and lack of time?

Concrete Scene: The clash of needs

This scene takes place in the youth club, just before the Open Day party begins. The open day is crucial to attract new stakeholders and provide financial sustainability to the space and the employees. This provokes a clash between the youth worker Christian and the managing director Ulli. Christian has already another private meeting planned with his partner, and can not take extra hours. Ulli is feeling overwhelmed and left alone, and want to impress the guests that will come to visit the Youth Club for the open day.

Characters in this scene:

Christian (Youth worker), Ulli (managing director)

Ulli: Bad news. David and Katha are both off today. That means overtime for the Open Day of the Youth Club.

Christian is speechless for a moment.

Christian: TODAY? That’s not possible, I have plans. Then we’ll have to cancel.

Ulli: WE can’t cancel. Then YOU have to cancel.

Christian: Why can’t WE cancel? (Ulrike stands up and goes on stage)



Ulli: It's the Youth club's open day! Everyone's already been invited. And between you and me – financially, things aren't looking good either. I'm doing my best... but there are cuts across the whole social sector right now. I know that from the board. And the youth clubs are first in line. The youth welfare office will be there too. We can show everyone what we do, prove to them that our work is important. We're doing this for ourselves too, to some extent!

Ulli: Please, no BUTs. We have to perform, Christian. Do you think I'm just lying here being lazy? You'll make it to dinner! And then you can treat yourself to a yoga class or something. A little mindfulness and you'll be fine!

Example of an intervention

Even though it is common practice in the social sector to offer supervision in order to take a closer look at everyday work routines, team interactions, and challenges in collaboration with clients, naming one's own feelings and needs in professional life is by no means self-evident. The theatrical method "Rainbow of Desire", which we use in our play, focuses precisely on this point: this introspective method is about making wishes, fears, and emotions visible.

The focus was on the relationship between management/team leadership (Ulrike Sechert) and an employed role working as social worker (Christian Tegel) in the youth club „Auf Lock!“. The following inner aspects (represented as images/statues) were identified during the process and brought onto the stage by the audience:

Christian

(1) "I don't want things to go on like this forever!"

Statue: crouching on the floor, hands raised defensively/protectively

(2) "I want to be there more for the young people, but also for myself!"

Statue: torn posture, standing, both arms stretched out to the sides as if holding something together

(3) "I don't want to have to cancel again!"

Statue: kneeling, hands raised as if bound together

Ulli

(1) "I want more staff!"

Statue: standing, leaning back, one hand tensely held in front of the chest/heart

(2) "I want the team to continue to stick together!"

Statue: standing, hands folded as in prayer/as a plea

(3) "I want it to appear to the outside world as if we have everything under control!"

Statue: tense standing posture, arms slightly spread, tension/rigidity extending to the fingertips

Afterwards, various techniques are used to allow the statues brought onto the stage by the audience to interact with one another—in order to "draw out" hidden dynamics, thoughts, and desires. During this process, the physical posture of each statue must not be changed. Only at a certain point are changes in posture permitted—these can improve the situation, but they can also make it worse. One example:

Statue 1 of Ulrike Sechert brings her arms forward from a crossed position; Statue 2 of Ulrike Sechert releases the folded hands and turns them openly upward. Both form an alliance against Statue 1 of Christian Tegel. He is pushed to the ground and spoken at insistently. He appears completely overwhelmed.



In the follow-up discussion with the audience, it becomes clear: “there is no alternative for the social worker other than leaving the youth club” as long as no serious awareness of the problem emerges at the management level. The conflict situation in the youth club has escalated to such an extent that there is no longer any space for the employee.

This is one example of the hypotheses that are gathered from the intervention process. In the next workshop, designed during this project, the aim is to move from the level of feelings/needs to a structural level. In this case, this would involve the audience developing proposals for

- which structural changes or innovations could lead to an awareness of the problem emerging within management, and
- which spaces would need to be created so that the employee is not overwhelmed by the needs of management.

Instructions to try it yourself

• Prepare the Space:

As a facilitator, your task is to hold the space and stay connected with the performers, the intervening participants, and the observing audience at the same time.

• Make the Story Collective:

At the beginning, clearly state that the story offered is no longer an individual story but becomes a shared one. This step is essential: the Rainbow of Desire is not about personal exposure or judgement, but about exploring collective experiences and dynamics. Establish this agreement to create safety and trust in the group.

• Decide What Material You Are Working With:

If you are working with a prepared scene, you can generally accept all interventions and statue proposals from the audience. If the process starts from a personal story shared by a participant, that person must always have the right to accept or refuse proposed statues or interpretations.

• **Set Clear Structure and Time Limits:** Before starting, decide how many characters you will work with and how many statues



each character can have. You may choose to focus on one character at a time, or work with two characters and limit the number of statues. Make clear choices, keep the rhythm steady, and trust your intuition as a facilitator.

• Work with Metaphor and Reflection:

Interventions in the Rainbow of Desire are often abstract and symbolic. After each image or interaction, invite the group to describe what they see or sense, and offer short interpretations to support reflection. Encourage participants to move beyond literal readings and engage with the metaphorical layer of the images.

Manifesto: Caring for those who care!

And now?

Care work is work.

It can be physical, emotional, mental and relational work.

Care work is not a product — it is a process.

A process that takes time, repetition, presence and trust.

Care work is embedded in power structures.

Let's make these structures visible:

Who decides the conditions?

Who benefits, and who bears the costs?

Without a shift in power, care becomes charity.

Charity reinforces hierarchy.

Care must be rooted in justice, dignity and shared responsibility.

Awareness is not enough.

Good intentions are not enough.

Symbolic gestures are not enough.

We need material change and accountable structures.

Therefore, yes - material conditions do matter!

Time matters.

Money matters.

Rest matters.

Care cannot be carried alone.

Individual resilience is not the solution.

Let's come together. Let's do this collectively.

From projects to processes.

From temporary to sustained.

From intervention to transformation.

There is always time to breathe.

Rest is part of care.

Let's care for ourselves while we care for others
– without guilt!

Let's unlearn the myth of indispensability.

Care work must be shareable.

Someone else must be able to take over.

Let's not accept a "Sorry, that's not possible."

Let's ask who decided — and why.

Let's dream big. Our imagination is political.

Let's care and support without taking over.

Let's not manage other people's problems for them.

Let's organize spaces, events and change-making processes
for and with care workers.

Let's nurture solidarity and collective action.

And remember, again and again: let's not forget to care for
ourselves.

Let's pause.

Let's share food.

Let's rest together.

And don't forget: joy is part of the resistance

Care is political.

Care is work.

Care is transformative.

And now?

Resources

Learn more about Theatre of the Oppressed:

Boal, A. (1992/2002). Games for actors and non-actors. London, UK: Routledge.
Fritz, B. (2012). InExActArt – The Autopoietic Theatre of Augusto Boal: A Handbook of Theatre of the Oppressed Practice. Stuttgart, DE: ibidem press.

Learn more about Forum Theatre

Therapists managing complicity in hospitals. (n.d.). YouTube video. Retrieved from <https://www.youtube.com/watch?v=3y83wTEGPiY>

Learn more about Legislative Theatre

The people Act: <https://www.thepeopleact.org/legislative-theatre-in-action>

Learn more about Rainbow of Desire

Boal, A. (1995). The rainbow of desire: The Boal method of theatre and therapy. London, UK: Routledge.

Diamond, David (2007/2008). Theatre for Living: The Art and Science of Community-Based Dialogue. Victoria: Trafford Publishing.

Learn more about Applied Theatre, Carework and Feminism:

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Schwartz, R., & Hübl, T. (n.d.). Expanding the map of healing [Podcast]. Point of Relation. Retrieved from https://youtu.be/HmbGYKL_w9w

Wolff, R. (n.d.). Individualism vs. community [YouTube video]. Retrieved from <https://youtu.be/dYXbmNzasoc>

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Thank YOU... and a promise

We would like to express our deepest gratitude to all the people who supported and contributed to the creation of this playbook: the workshop participants, the audiences who attended the Festival of Care, and the care workers who took care of us and of the entire process.

With their presence, words, ideas, and energy, they made this playbook, and the whole CARE²—Caring4Careworkers project, possible. We truly could not have done it without you!

We would also like to thank you, that are reading this playbook. Your willingness to explore new tools, question existing narratives, and contributions to making care work more visible and valued is fundamental. We sincerely hope that the content you find here will be useful and inspiring in your own contexts. As a consortium of organisations, and as individuals, we do not see this playbook as a point of arrival, but as a point where to start. This project has been inspiring and eye-opening, and has shown us that creating social change, even a small one, is possible. We commit to continuing to expand our knowledge on these topics and to creating spaces where care work is recognised, valued, and appreciated; spaces where people can meet, discuss, and learn together.



Partner organisations

Theater der Unterdrückten Wien / Theatre of the Oppressed Vienna

(www.tdu-wien.at, www.facebook.com/TO.Vienna,
www.instagram.com/tdu_wien, Telegram channel: t.me/TdUWien)

As a queer-feminist theatre association, TO Vienna uses the methods of Augusto Boal to foster social change and dialogue on critical issues. We conduct workshops and community projects focused on queer-feminism, climate justice, and precarious work. As a community of professionals and activists, TO Vienna works with marginalized groups and care workers to use theatre as a tool for political engagement and overcoming oppression.

Theatre for Change Galway

(Website: <https://tfcg.ie/>)

(Instagram: [@theatreforchangeagalway](https://www.instagram.com/theatreforchangeagalway))

Theatre for Change (TforC) Galway Ireland, was formed in Galway in 2010 to train youth workers, social workers and educators to use TforC in their professions and become facilitators / spread the tools of Augusto Boal's Theatre of the Oppressed. Since that TforC Galway has been involved in creating spaces for dialogue on issues that impact negatively on people's lived experience and providing opportunities for hearing of and exploring possibilities for change and/or trying out some of those possibilities within the context of forum. TforC Galway continues to work with widely used methods that are participatory and creative yet powerful tools when exploring conflicts and dilemmas.

Dreaming OPENly

(<https://dreamingopenly.com/>)

(Instagram: [@dreamingopenly](https://www.instagram.com/dreamingopenly))

Dreaming OPENly e.V. is a youth organisation based in Leipzig, Germany. It is focused on offering developmental experiences based on non-formal learning approaches and mobility opportunities to young people in Germany and abroad. DOPE is convinced of the necessity of developing new learning methodologies which address the needs of the youngest generations using new and innovative languages present in the contemporary youth culture. The organisations' mission is to facilitate transformative change through non-formal education, critical thinking and artistic expression.

Forumtheater Leipzig

(Instagram: [forumtheater_leipzig](https://www.instagram.com/forumtheater_leipzig))

Forumtheater Leipzig is a relatively young organisation of people interested in Theatre of the Oppressed from various disciplines. The group has already addressed various topics such as social division and urban development in east Germany. A new focus is also on current challenges in social work.