
CAN I LIVE?

A GUIDE



Complicité CAN I LIVE?

Conceived, written and performed
by Fehinti Balogun

A Complicité production
In Association with the Barbican, London
Supported by Oxford Playhouse

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#CanILiveShow

cover image – Fehinti Balogun © Ali Wright
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**"THE MORE
THE
EMISSIONS,
THE HOTTER
IT GETS"**

FEHINTI BALOGUN

A GUIDE TO THE CLIMATE & ECOLOGICAL EMERGENCY

Written and compiled by Zakiya McKenzie

Q What is the Climate and Ecological Emergency?

We are living in a time of climate and ecological crisis. In 2020 and 2021, large wildfires roared for months in the Amazon, in America, Australia and Siberia. Extreme hurricanes are annually increasing over the Atlantic Ocean and Caribbean Sea, while in the United Kingdom, **2 out of 5 people live in an area that is at risk of flooding if sea levels continue to rise.**

One of the most significant causes and consequences of the crisis is climate change, the phenomenon happening now where the earth's average temperature is heating up (global warming), causing major shifts in the balance of our environment and impacting on what we need to survive. Consistent global climate records began in about 1880, and scientists have been exploring the relationship between human activity and the climate crisis since the 19th Century, but it was only in the later part of the 20th Century that concepts such as 'a hole in the ozone layer', greenhouse effect', and 'aerosols' began to enter public use. Now we recognise that the ecological crisis is unequivocally the result of human activity. In 2019, it was found that **100% of publishing climate scientists agree that**

global warming is human-caused.

Large-scale fossil fuel extraction is the leading cause of global climate change because of the harmful gases (or 'greenhouse gases') that come from them. Fossil fuels are sources of energy that we are very familiar with - petroleum, coal, natural gas, propane, kerosene etc. They mostly come from deposits deep down in the earth and are filled with chemical substances called carbons. To get energy from fossil fuels, they have to be burned. When they are burned they release gases such as carbon dioxide, carbon monoxide and methane - the released gases are called emissions (often the terms 'CO2' or 'Carbon' are also used).

The large quantity of fossil fuel emissions in the atmosphere is causing the earth to warm up to the point where we are seeing increasingly damaging consequences for our climate. We currently use fossil fuels for many of our everyday energy needs - to light and heat our homes, drive cars, buses and trains and to connect to our mobile networks. But it is important to point out that the majority of global emissions are produced by the oil industry. The top 20 carbon emitters are large oil corporations such as ExxonMobil, Royal Dutch Shell and BP while just **100 companies contributed more than 70% of the greenhouse gases that cause global warming.**

Other human activities that contribute to greenhouse gas emissions are deforestation, and industrial farming with its associated harmful practices such as large-scale animal rearing and the use of polluting fertilizers.

In 2015, The Paris Climate Agreement set out a framework to keep global warming well below 2 degrees increase from pre-industrial levels, pursuing efforts to keep it to 1.5 degrees – the bar set to avoid the very worst consequences of climate change. The UK is part of the agreement, and has pledged to cut emissions 68% by 2030, and achieve net zero by 2050.

Many activist groups believe this commitment does not go far enough. The UK reduced its emissions by almost 30% in the decade 2010 – 2020, but there are several important points to take into consideration here:

- The UK was already a major polluter. Throughout history, it has been one of the countries responsible for contributing the largest % of emissions to the climate crisis, and **continues to emit more CO₂ per capita than the majority of countries in the Global South**. The Global North on the whole are the major emitters of greenhouse gases and have been since at least the 18th century.
- The UK outsources much of its carbon consumption. Products that are made in China for consumption here count in China's emissions and not ours. In 2019, the Office for National Statistics reported that the **UK had become the biggest net importer of CO₂ emissions per capita in the G7 group of wealthy nations** – outstripping the US and Japan – as a result of buying goods manufactured abroad.
- **The Government is still supporting, and funding, projects that will be hugely detrimental to the environment**. For example, backing the creation of the new Cambo oil field off the coast of Shetland, or the construction of HS2, which will produce 1.49m tonnes of CO₂ – emissions that will not be outweighed by potential savings within its 120 year lifespan.
- Most of the emissions were cut from the power sector. More and more, public utility services are moving away from coal to renewable energy as a way to light British homes. This is a step in the right direction however **more needs to be done to lower emissions from the oil sector** which have seen little reduction in the past ten years relative to its growth.

The impact of the UK's actions are felt by the entire world. Climate change does not discriminate - we only have one Earth and so the damage to the environment affects us all. We must do everything we can to push policymakers to cut emissions so that we can keep the planet thriving.

**IN 2019 THE UK HAD BECOME
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“Where we place ourselves in location to each other, the boundaries we make, also define where human societies place themselves in relation to nature. The two often reflect each other. If we imagine ourselves outside of nature, we treat it in ways that are very different to when we see ourselves as part of nature. When we believe that nature – or people – are there to serve us, it enables mistreatment or subjugation.”

Jc Niala, *Field notes from an African Anthropologist*.

“I grew up in rural Ghana, where we were taught to revere nature and see ourselves as its custodians. Our concept of nature was not as something for conservation, leisure and recreation, as it's often perceived in the west. It was the source of our livelihoods, and we depended on it for everything. It was biocentric, not anthropogenic: we believed that all human beings came from, and are part of, nature – and to nature we shall return. It is a web of life.”

Maxwell Ayamba, *My England*.

“THE FUTURE
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FEHINTI BALOGUN

Q

What is Climate Justice?

There is no doubt that the existing ecological crisis presents harrowing human rights impacts, as well as economic and political consequences, especially for people with multiple financial and social difficulties. Unfortunately but unsurprisingly, this climate crisis affects those already at a disadvantage (because of race, class, gender, poverty, nationality, dis/ability etc) that can leave them more exposed to the consequences of the crisis. The recent report from the United Nations Intergovernmental Panel on Climate Change (IPCC) gives grave warnings that the earth's temperature rising more than 1.5 degrees would mean that **some places would become completely uninhabitable**, with more and more climate refugees across the world.

The ecological fallout also has historical implications reaching further than the natural environment that matter today – peoples have continually been displaced and oppressed through dirty activities that contribute to climate change. The IPCC report notes that the majority of harmful gases in the atmosphere causing global temperature rise have been burned since around 1750.

The year 1750 was a time of European and North American colonisation and enslavement of people in Africa, Asia, Oceania, the Caribbean and Latin America. Ironically, the wealth that was forcefully extracted from these regions helped to fund an era in which large amounts of carbon emissions were released into the atmosphere - the Age of Industrialisation. When we look at the timeline of this period of colonisation and compare it to the timeline of the current climate and ecological emergency, we can spot correlations between acts of subjugation (such as plantation slavery, excessive mining, and deforestation) and worsening natural environments.

“We’re talking about climate genocide” - FEHINTI BALOGUN

Climate change is therefore a social issue. ‘Climate Justice’ is the term for the political position that recognises the strong links between social inequality, historical injustices and climate change. It seeks to answer the following questions: who is responsible for global warming, who bears the burden of the fallout from dirty environmental practices, **what can be done to protect people and places that are at risk and make amends for past harm?**

Through organising and campaigning, concerned people and communities oppose and resist dislocation and the pollution of their homelands, demanding climate justice. For example, the Ogoni people of Nigeria rose to international attention in the

early 1990s for their response to climate inequality after continued degradation of their homeland by Shell Oil Company. Oil spills and fires were a regular occurrence, thousands of people lost their homes and farmland, and agriculture was severely affected. The income of farmers and their families was wiped out with food shortages and price rises at the market for everyone else.

Born in Ogoniland in the Niger Delta, writer Ken Saro-Wiwa began campaigning for environmental justice against the oil industry and formed a non-violent direct action group called the Movement for the Survival of the Ogoni People (MOSOP) in 1990. MOSOP developed the Ogoni Bill of Rights which outlined multiple levels of exploitation as a result of natural resource extraction:

“The once beautiful Ogoni countryside is no more a source of fresh air and green vegetation. **All one sees and feels around is death.** Ogoni languages are dying; Ogoni culture is dying; Ogoni people, Ogoni animals, Ogoni fishes are dying because of years of hazardous environmental pollution and resulting food scarcity.” *Ogoni Bill of Rights*

MOSOP launched a series of protests against Shell and the Nigerian government, including a peaceful march attended by nearly 300,000 Ogoni people in January 1993. But, even though MOSOP was a notably non-violent campaign, Ken Saro-Wiwa and eight of his compatriots were executed in 1995, following a trial widely condemned by human rights organisations. They are known as The Ogoni Nine.

Ogoniland has never recovered from the ecological fallout of the oil extraction business. But pressure from MOSOP caused Shell to stop oil production in Ogoniland in 1993; in 2009, Shell paid a \$15.5 million settlement to the Ogoni people, in a case regarded as a landmark in terms of corporations being held accountable for their environmental and social actions.

Even in a so-called ‘rich’ country like the UK, it is disadvantaged communities that are worst affected. For example, low-income areas are likely to have worse air quality than high income areas and people are less able to move away. In London today, Rosamund Adoo-Kissi-Debrah campaigns for clean air. Rosamund’s daughter Ella Adoo-Kissi-Debrah died in 2013 at the age of 9 following three years of severe asthma. Even though she had been admitted to five different hospitals more than twenty-five times, the family was not told that Ella’s respiratory complications were made worse by air pollution, especially from the South Circular Road nearby their home in Lewisham, London.

Rosamund took the UK government to task on the cause of her daughter’s death and demanded accountability for the dangerous conditions people were living in. In 2020, Ella Adoo-Kissi-Debrah became **the first person in England to have air pollution listed as cause of death** after more than one inquest. The case brought forward the need to equip people with information to protect themselves, families and vulnerable people in their communities – and for the government to act urgently to improve air quality.

“Critical accounts, such as those emerging from the climate justice movement, offer an alternative model of ‘development’ in which responding to climate change is also about reorganising society in a more equitable fashion. Central to these critiques is often the acknowledgement of both the historical legacies of imperialism and colonialism, as well as their contemporary forms.”

Leon Sealey-Huggins, *‘1.5°C to stay alive’: climate change, imperialism and justice for the Caribbean*

“For there to be Planet Repairs (which we see as a holistic way to tackle climate change), we need to break through forces that colonised the Majority World and still maintain coloniality of power over the indigenous peoples of the world and their habitats, denying them their right to self-determination and preventing them from fully exercising their peoples’, human and Mother Earth rights in their own homelands.”

Esther Stanford-Xosei, *Climate justice through Pan-Afrikan Reparatory justice*



Learning about climate change can feel scary as some of the realities are truly shocking, but let *Can I Live?* be

YOUR CALL TO ACTION:

you can start by learning about what is happening, and discovering how to make your unique contribution to climate justice through activism.

“I’m new to this, but my presence is necessary”

FEHINTI BALOGUN

Activism (without the frills) is to act consciously to improve society, whether that be for yourself, your community or a cause you believe in. Sure, using reusable grocery bags and banning plastic straws helps, but the most important thing you can do to protect people and planet is to press policymakers to make radical change to fight the climate crisis, while creating better living conditions – particularly for those most disadvantaged.

From MOSOP in Nigeria, the civil rights movement in the United States and Black People’s Day of Action in 1981 after the New Cross Fire in London - history has proven that non-violent direct action such as joining protest groups is a genuine means of gathering like-minded people and creating real

CHANGE



What can I do? How to be a Climate Activist?

These are some suggestions for ways to get involved with

ACTIVISM

- **Connect with campaigns, stories and resources in your community**

The best route into activism is to get familiar with people and groups working for social justice and environmental equity in your area. Many local grassroots organisations are likely to already be considering climate change and better environments – you are not alone, and you are not starting from scratch. Talk to people or look up the most important issues to your neighbourhood.

While the mainstream climate movement in the UK can often seem dominated by white, middle-class voices and concerns, all over the country there are brilliant activists, thinkers, ecologists, makers, artists and doers from global majority backgrounds, and other groups underrepresented in mainstream discussions, who are taking action on the crisis. At the end of this document you’ll find an extensive list of resources from these voices, and ways to connect.

- **Back the Green New Deal**

The Green New Deal is a major proposal calling for UK government policy to address climate breakdown and other social inequality in housing, education, wellbeing and more. The Green New Deal calls for decarbonising the UK, creating secure jobs within a fair economy, protecting and restoring natural habitats and promoting global justice. There are hubs across the UK you can join to learn more and start campaigning – find out more [here](#)

- **Back the Climate and Ecological Emergency (CEE) Bill**

The CEE Bill calls for a new law that forces the UK government to take bold action on the climate crisis. You can find out how to join the campaign [here](#)

- **Kill the Bill**

The Police, Crime, Sentencing and Courts Bill is an enormous piece of legislation that, amongst other reforms, includes significant expansion in police powers to tackle protests and traveler communities – making it much harder to stand up for climate justice, particularly for those most likely to be victims of police violence. Find out more [here](#)

- **Join Transition Towns**

Transition Towns is a grassroots movement that brings together communities to reimagine and rebuild their local area – more [here](#)

- **Join a trade union**

Trade unions are a brilliant way for groups of workers to come together to drive change within the sectors and industries they work in – including fighting for climate justice.

Find the right trade union for your job [here](#)

- **Move your money**

Do you have a bank account or pension? If so, how is your bank investing your money? Refusing to allow your money to be invested in fossil fuels and other environmentally damaging businesses is a powerful, practical means of fighting for a better planet. You can switch to a fossil fuel free pension, ask your local council to divest their pension fund from fossil fuels, and move to an ethical bank.

You can also tell your university to divest from fossil fuels – letter template [here](#)

[Here's more on ethical banks in the UK.](#)

Resources

Resources from Global Majority Communities

UK Based Groups talking about climate change and environmental justice:

[Bad Activist Collective](#)

[Black and Green Initiative](#)

[Blak Outside](#)

[Climate Reframe](#) : A directory of climate activists of colour across a wide range of sectors

[Decolonise the Garden](#) instagram account

[Land In Our Names](#)

[People of Colour in Nature UK Facebook Community](#)

[Sheffield Environmental Movement](#)

[Stop the Maangamizi](#)

[Solidaritree](#)

Learn more about gardening and growing your own food.

Here are some groups with experience:

[African And Caribbean Heritage Food Network](#)

[Black Rootz/Ubele Initiative](#)

[British Islamic Gardens](#)

[Community Centred Knowledge](#)

[Felix Road Adventure Playground Bristol](#)

[Granville Community Kitchen](#)

[Landworkers Alliance](#)

[May Projects Garden](#)

Do you like the outdoors, but don't want to go by yourself?

Join in on one of the walks or activities of:

[Imayla \(Bristol\)](#)

[Bristol Steppin Sistas](#)

[Black Girls Hike](#)

[Black Girls Camping Trip](#)

[Black2Nature \(South West\)](#)

[Earth Sea Love \(Northumberland\)](#)

[Ebony Hikers](#)

[Flock Together](#)

[Green Deen Tribe](#)

[Steppers UK](#)

[Take a Hike \(Lancashire\)](#)

[London Caribbean Trekkers](#)

[Mosaic Outdoors](#)

[Sheffield Environmental Movement](#)

Arts

[Tribe of Doris](#)

[Sheba Soul Ensemble](#)

[CARICUK: Creative Approaches to Race and In/security in the Caribbean and the UK](#)

[Willowherb Review](#)

Climate Change and Environmental Justice Podcasts

[Afro Historyscapes podcast](#)

[Black and Green Radio](#)

[Black Men's Walking for Health Group](#)

[Earth Sea Love](#)

[Green Soul Grace](#)

[Hello from Britain ft Simone Ahikau: COLONIALISM, CLIMATE JUSTICE AND FAMILIES](#)

[Aerial Roots Manchester](#)

[Mothers of Invention](#)

Newspapers and Magazines

[The Voice newspaper](#)

[Jus Jah Magazine](#)

[Bad Form Review](#)

[Black Ballad](#)

[Inkcap journal](#)

For and by Religious Groups

[Climate Justice Toolkit for Cornish Churches](#)

[Taking action for climate justice - Quakers in Britain](#)

[Climate Justice with and for Children and Youth in Churches](#)

[Church of England Environment and Climate Change](#)

[EcoSikh UK](#)

[Sikh Environment Day](#)

[Sikh Environmental Resources](#)

[Social Justice, the Environment, and Sikhs](#)

[EcoIslam](#)

[Muslim Green Guide to Reducing Climate Change](#)

[Muslims for Ecological Consciousness and Climate Action/ XR Muslims](#)

[Muslim Council of Britain Sustainability & Climate Change](#)

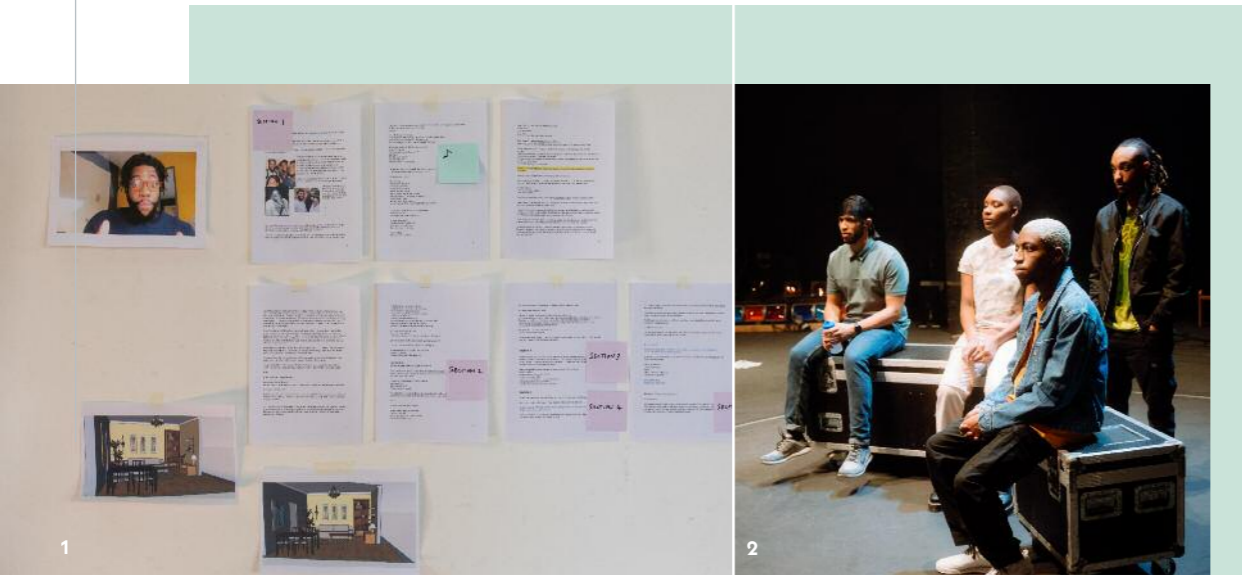
[Hinduism and Climate Change](#)

[Hindu Environmental Resources](#)

[Hindu Earth Ethics and Climate Action](#)

[Green Hinduism, a natural fit](#)

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1. Rehearsal notes. photo © Ali Wright

2. Kwami Odoom, Chloe Rianna, Khalil Maldovi, Terrell Farrell. photo © David Hewitt

3. Daniel Bailey. photo © Ali Wright

4. Dan Balfour, Kirsty Housley, Simon McBurney. photo © Ali Wright

5. Chloe Rianna, Nancé Synthia Katende. photo © Donald Matheson

6. Chloe Rianna. photo © David Hewitt



The Environmental Impact of Making *Can I Live?*

Action on the climate crisis is both the message of *Can I Live?*, and embedded in how we made the show. Here, we're sharing information about the ecological impact of the show and the steps we've taken to reduce this. We are still learning and improving our practices, but we believe that transparency is an important factor in taking action on the crisis.

At Complicité we have been working with climate charity [Julie's Bicycle](#) since 2019 to embed sustainable practice into all aspects of our work. *Can I Live?* is our pilot project in this programme. To support our sustainable goals for the production we adopted [The Theatre Green Book](#) which gives a framework for working towards sustainable theatre production. We aimed to exceed the Baseline Standard for the making of the work. Amongst other goals the Baseline Standard aims for 50% of each category of materials used in the production (set, props, costumes etc) to have had a previous life and 65% of all materials to be reused or recycled after the show.

We worked with [Reset Scenery](#) who recycle used sets, and made our set from 100% recycled flats. Only 43% of all the costume was sourced from re-used materials, but 100% of it will be re-used with none going to landfill. 56% of the props were from reused materials and 100% were re-used. We used zero emission transport for the creative team within London.

Beyond the Baseline Standard, we are following [the Gold Standard](#) offsetting guide, which asks companies to measure carbon consumption, reducing wherever possible or alternatively to offset carbon use only as a last resort. We measured the footprint of the making of the production, from the rehearsal period onwards. We measured the online meetings, transport, hotels, energy usage at ArtsAdmin where we rehearsed and the Barbican where we filmed. The footprint for this stage of the project is 10.96 tonnes CO₂e. This carbon will be offset through investment in renewable wind & solar power, as recommended by [The Ethical Consumer](#) as the preferable form of offsetting.

The next steps for us will be to measure the footprint of the digital tour. Awareness of the carbon footprint of digital activity is growing - just because something is not material does not mean that it has no footprint. Our aim is to contribute to the understanding of the carbon footprint of digital activity through this exercise.

photo credits -
(opposite) Donald Matheson, Fehinti Balogun. photo © David Hewitt



Biographies

Fehinti Balogun - Concept, Author & Performer

Fehinti Balogun is an actor, theatre-maker, and activist. As an actor he has worked in theatre, film and television, with recent performances in BBC's award-winning drama *I May Destroy You*, ITV's *Viewpoint* and the original West End production of *Walden*. Other projects include *The Blue Door* at Bath Theatre Royal; BBC Radio 4's *Oliver Twist* and the West End production of *The Importance of Being Earnest*. Alongside his acting career, Fehinti delivers talks on climate change aimed at creating more rounded inclusion in the conversation. With these talks, Fehinti has toured south England discussing climate change, taken part in international climate discussions, discovering and highlighting the wider climate movement and its erased work.

Daniel Bailey - Director

Daniel is a director for stage and screen, a dramaturg and a writer. He is currently Associate Artistic Director at the Bush Theatre, London. Prior experience includes Associate Director at Birmingham Rep, Assistant Director as part of the Regional Theatre Young Director Scheme and Artistic Director of the New & Nurtured Season 2017- 2018. Other roles include Associate Artist at Theatre Royal Stratford East, Resident Director at the National Theatre Studio, Resident Assistant Director at The Finborough Theatre, and as Artistic Director of New Heritage Theatre. Daniel has read for Talawa, Soho, the Verity Bargate Awards, Bruntwood, Birmingham Rep and Alfred Fagon Awards.

Simon McBurney - Co-Director

Simon McBurney is an actor, writer, playwright, director of theatre, opera, film and dance. He is a founder and artistic director of Complicité, is married, has three children and lives at the end of a valley in the West Country. In 2016 his wife, Cassie, introduced him to Polly Higgins and the Stop Ecocide campaign which seeks to have Ecocide enshrined in international law. He asks you to join him in supporting [this campaign](#).

Kirsty Housley - Dramaturg

Kirsty Housley is a director, writer and dramaturg. Recent work includes *Extinct* (director and dramaturg, Theatre Royal Stratford East), *The Long Goodbye* (director of live show and livestream, MIF/BAM), *Rich Kids: A History of Shopping Malls in Tehran*, *Tao of Glass* (codirector, MIF), *Misty* (Dramaturg, The Bush and the West End), *The Encounter* (co-director, Complicité) and *I'm a Phoenix, Bitch* (Co-director, Bryony Kimmings and BAC). Her work has twice been nominated for *The Stage* award for innovation (winning in 2017 for *The Encounter*). In 2021 *Rich Kids: A History of Shopping Malls in Tehran* was selected for Sundance.



photo credits –

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2. (left to right) Terrell Farrell, Chloe Rianna, Fehinti Balogun, Donald Matheson, Khalil Maldovi. photo © David Hewitt

3. Ellen Thomas. photo © Donald Matheson



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2. Dickson Mbi, Daniel Bailey. photo © Ali Wright

3. (left to right) Donald Matheson, Ash J. Woodward, Simon McBurney, Stewart Kyasimire, Azusa Ono, Fehinti Balogun.
photo © Ali Wright

4. Ellen Thomas, Bunmi Adedeji. photo © David Hewitt

Stewart Kyasimire for Create Anything - Director of Photography

BAFTA Nominated Best Director - Factual. Stewart Kyasimire directed BBC Scotland's Black and Scottish. BAFTA Scotland Audience Award Nomination - Black and Scottish. A seminal, identity-defining film gathering together prominent black Scots from all generations. Stewart set up the first BAME production company in Scotland. Stewart noticed the lack of diversity and inclusion within the film and TV industry on and off-screen. His company 'Create Anything' has set out to tell minority ethnic stories.

Ash J Woodward - Editor, Projection, Animation and Visual Effects Design

Ash J Woodward is a multi-disciplinary artist specialising in video and projection design for live performance. Ash's work includes 2D and 3D animation, directing, cinematography and visual effects. Ash has designed and animated content for the West End and Broadway as well as smaller performances all over the world; he has also designed work for live music, exhibitions and art installations. Ash's recent work includes *The Beauty Parade* (Wales Millennium Centre), *Armadillo* (Soho Theatre), *Bletchley Park Hut 11A* (Bletchley Park), *The Cunning Little Vixen* (Royal Opera House) and *Harry Potter and the Cursed Child* (Palace Theatre and worldwide).

Rajha Shakiry - Scenography and Costume Design

Rajha was born in Iraq and educated in England. Productions include *seven methods of killing kylie jenner* (Royal Court), *Master Harold and The Boys* (National Theatre), *Night Night* (National Theatre and West End), *Misty* (Bush theatre and West End), *Richard II* (Shakespeare's Globe, SWM), *The Mountaintop* (Manchester Royal Exchange, Young Vic, Clare and National Tour). She was a finalist to exhibit her work at the World Stage Design, 2013. Rajha has also exhibited her work at the Society of British Theatre Designers' professional UK National Exhibition of Design for Performance and at the Prague Quadrennial & V&A.

Khalil Madovi - Music Director and Composer/Kwami

Khalil Madovi is a London based producer-artist and actor. He emerged in 2012 with a hit TV series and has since embarked on a diversified career in arts and entertainment, working with the BBC, Channel 4, Spotify, Amazon Studios and Steven Spielberg. He is the founder of Gen1-3 Ateliers, a multi-studio network which serves to deconstruct music industry hierarchies, making premium studio services accessible to all artists and practitioners. The BAFTA-winning multihyphenate is currently shooting his self written, produced and directed visual album, 'A Cold Hearted Summer', which is due for release this winter.

Mike Winship - Sound Design

Mike studied Drama & Theatre Arts at Goldsmiths College and was a member of the National Theatre's Sound & Video department for over a decade before becoming freelance. Recent theatre sound designs include: *The Mysteries* (Manchester Royal Exchange), *Zoo* (Theatre 503/Vault Festival), *Shadows* (Eurydice Speaks) (Schaubuhne, Berlin). As Associate Sound Designer: *Macbeth*, *Hedda Gabler* (National Theatre UK & Ireland Tours), *The Girl on the Train* (West End/UK & Ireland Tour), *The Hairy Ape* (Park Avenue Armory, New York).

Azusa Ono - Lighting Design

Azusa trained in fine arts in Japan and lighting design at the RCSSD. Her work as a lighting designer includes: *Walden* (Harold Pinter Theatre); *Blue Orange* (Birmingham REP); *Lao Can Impression* (Purcell Room - Southbank Centre); *Love Lies Bleeding* (The Print Room); *Thick As Thieves* (Clean Break / Tour); *Abandon* (Lyric Hammersmith); *Smack That* (Barbican The Pit / Tour); *Concubine* (Birmingham REP); *Effigies of Wickedness* (Gate Theatre); *Tate Live Exhibition - Joan Jonas* (Tate Modern); *Yvette* (Royal Festival Hall / Tour); *Cuttin' It* (Young Vic / Tour) *BS Kairos Opera* (V&A Museum).

Dickson Mbi - Movement Director

Dickson Mbi is a world-renowned dancer in the Hip Hop dance community and best known for his popping skills which is integral to the work that he creates today. Dickson has featured in multiple TV campaigns including *Balmain x H&MBALMAIN X H&M* (2016), *Audi E Tron* (2014), and was the face for *Lucozade Revive* (2012). Over the course of his career, he has worked with award-winning artists such as Russell Maliphant, Boy Blue Entertainment, Robbie Williams, Corrine Bailey-Rae, Black Eyed Peas and choreographed the 'Leave A Trace' music video for CHVRCHES.

Bunmi Adedeji - Mum

Bunmi is an artist and uses the name AriyoArt.

Kwami Odoom - Deji

Kwame Odoom is an actor, movement director and theatre-maker. Acting work includes *Barber Shop Chronicles* (National Theatre), *Ladhood* (BBC), *Holby City* (BBC).

Ellen Thomas - Grandma

Ellen is an actor in TV, Film, Theatre & Radio. Best known as Claudette Hubbard in *Eastenders*, she has also been a regular character in *Mount Pleasant*, *Rev*, *Teachers*, *Lenny Henry in Pieces*, *Cardiac Arrest* and had leading roles in *London Bridge*, *Holdng On* and *The Jury*. Film appearances include *Golden Years*, *Love Punch*, *It's A Lot*, *Ashes* and *Ryan and Ronnie*. On stage, her extensive credits include acting roles in *Tiata Delights* (the Almeida), *Statement of Regret* (National Theatre), *Blest Be the Tie* (Royal Court Theatre) and *A Bitter Herb* (Bristol Old Vic). Twice Nominated as Best Actress in the EMMA Awards, and nominated as Best Actress by Screen Nation and The Black Media Awards.

Terell Farrell - Cast and Musician

Terell Farrell is a Bassist and Performer. He has worked with artists including Grace Carter, MiC LOWRY and Claudia Valentina.

Chloe Rianna - Cast and Musician

Chloe is a drummer who has worked with various bands and artists. Including Delilah, Nile Rodgers and Chic, Mille Turner, Becky Hill and theatre company Rashdash on *Three Sisters*. She worked as a musician's understudy on *Misty* by Arinze Kene.

Niall Black - Production Manager

Niall Black was Technical Director of the National Theatre of Scotland (2005-2013) and Head of Production at the Royal Court Theatre, London (2013-2015). Work with Complicité includes: *The Encounter*, *A Pacifist Guide to the War on Cancer*, *Lionboy*, *The Elephant Vanishes*, *Mnemonic*, *The Noise of Time*. Recent theatre include: *Invisible Cities* (MIF/Rambert/59 Productions); *Local Hero* (Lyceum Theatre/Old Vic Theatre); *Rebus - Long Shadows* (Birmingham Rep) and he works regularly with the National Trust. In 2018 he founded Sonsie Ltd which supports Artists and Producers to create work.

Donald Matheson for Create Anything - Camera Operator

Surenee Somchit - Rehearsal Stage Manager

Surenee trained in technical theatre at RADA. Stage management credits include: *Anna X* (Sonia Friedman Productions), *The Language of Kindness* (Wayward & Complicité), *Living Newspaper Edition 7*, *White Pearl, Hole*, *The Prudes, Girls & Boys* (Royal Court), *2036* (Bush Theatre), *Breathless Puppets* (Manchester International Festival), *Three Sisters*, *Barber Shop Chronicles*, *Twelfth Night*, *Les Blancs*, *I Want My Hat Back*, *Pomona*, *A Trew Work in Progress*, *An Oak Tree*, *We Want You to Watch* (NT), *The Night of the Iguana* (Fiery Angel), *Berberian Sound Studio*, *The Lady from the Sea* (Donmar Warehouse), *Dance Nation* (Almeida), *Once in a Lifetime* (Young Vic), *Eclipsed*, *The Chronicles of Kalki* (Gate Theatre).

About Complicité

'...the most influential and consistently interesting theatre company working in Britain' *The Times*

Complicité is an international touring theatre company based in London led by Artistic Director and co-founder Simon McBurney OBE. Complicité creates work that strengthens human interconnection, using the complicity between performer and audience that is at the heart of the theatrical experience. Complicité works across art forms, believing theatre, opera, film, installation, publication and participatory arts can all be sites for the collective act of imagination.

Complicité's recent work at includes *Beware of Pity*, *The Encounter*, *The Master and Margarita*, *Shun-kin* and *A Disappearing Number*. Founded in 1983, the Company has won over 50 major theatre awards worldwide.

Alongside McBurney's work, the Company runs an award-winning Creative Engagement and participation programme, and supports the development of artists.



photo credits -

1. Tim Bell. photo © David Hewitt

2. (left to right) Donald Matheson, Stewart Kyasimire, Daniel Bailey, Simon McBurney. photo © David Hewitt

3. Fehinti Balogun, Daniel Bailey. photo © Ali Wright

Complicité

CAN I LIVE?

Conceived, written and performed
by Fehinti Balogun

A Complicité production in association with the Barbican, London
Supported by Oxford Playhouse

Credits

Director Daniel Bailey
Co-Director Simon McBurney
Writer Fehinti Balogun
Dramaturg Kirsty Housley
Producer Tim Bell

Director of Photography Stewart Kyasimire for Create Anything
Editor Ash J Woodward

Scenography and Costume Design Rajha Shakiry
Music Director and Composer Khalil Madovi
Sound Design Mike Winship
Lighting Design Azusa Ono
Movement Director Dickson Mbi

Projection, Animation and Visual Effects Design Ash J Woodward

Cast

Featuring Fehinti Balogun
with Bunmi Adedeji as Mum
Khalil Madovi as Kwami
Kwami Odoom as Deji
Ellen Thomas as Grandma
and Terell Farrell, Dickson Mbi and Chloe Rianna

Activists

Samia Alexandra
Nick Anim
Helen Brewer
Joshua Virasami
Sara Callaway

Lyrics Fehinti Balogun

Music Fehinti Balogun, Khalil Madovi, Chloe Rianna, Josh Sneesby

Recorded by Fehinti Balogun, Khalil Madovi, Chloe Rianna and
Josh Sneesby with Terell Farrell, Liam Joseph, David Kofi, Mustapha Mupita, Peter Solomon-Turay, Jeremy Wilson, and Aaron Walker

Production Manager Niall Black
Stage Manager Nic Donithorn
First Assistant Director Tim Bell
Camera Operator Donald Matheson for Create Anything
Sound Recordist Jimmy Lobe
Swing Technician Tom Pritchard
Digital Imaging Technician Laura Hammond
Lighting Programmer Lawrence Stromski
Video Programmer and Engineer Dan Trenchard
Lead Costume Supervisor Naomi Thompson
Costume Supervisor QianEr Jin
Hair and Makeup Nancé Synthia Katende
Covid Officer Cath Bates
Production Dramatherapist Wabriya King
Student Design Placements Mari Katsuno and Jock Maitland
Rehearsal Stage Manager Surenee Somchit
Hand-drawn Animation Sasha Langford
VFX Artist Boyan Georgiev
VFX Artist Matt Gazzard
Assistant Animator Luke Davies
Animation Prep James Godwin
Colourist Filipe Fernandes

Production Administrator Sarah Osgerby
Project Coordinator Nur Khairiyah Bte Ramli
Production Assistant Lynne Forbes

2nd Unit at Camberwell Studios
Lighting Gaffer Pete Ford
Hair and Makeup Magalie Katende

For Complicité

Senior Producer Tim Bell
Communications Manager Holly Foulds
Executive Director Amber Massie-Blomfield
Artistic Director Simon McBurney
Administrator Sarah Osgerby
Creative Engagement Producer Natalie Raaum
Project Coordinator Nur Khairiyah Bte Ramli
Project Producer Laura Rolinson
Finance Manager Louise Wiggins

Digital Audience Development Officer Zahrah Vawda
Audience Resources Zakiya McKenzie
Digital Leads Andrea Gelardin and Micaela Ortego Maciel
PR Mobius

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Kobna Holdbrook-Smith, Conrad Kira, Darius MacFarlane,
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flexible.

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before it was anything.

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Music Recorded at Gen1-3 Ateliers, Netil House, London.

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Creative Folkestone, Quarterhouse: 20-22 Sept

Bristol Old Vic: 4-10 Oct

HOME Manchester: 11-17 Oct

Cambridge Junction: 18-24 Oct

Attenborough Centre, Brighton: 25-31 Oct

Barbican Centre, London: 1-12 Nov

Theatre Royal Plymouth: 15-21 Nov

Lighthouse Poole: 22-28 Nov

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