



NAFA
Nanyang Academy of Fine Arts

UAS
University of the Arts
Singapore

23 – 26
April
2026

后台协议

Backstage
Protocol

NAFA
Studio
Theatre

Programme

Booklet

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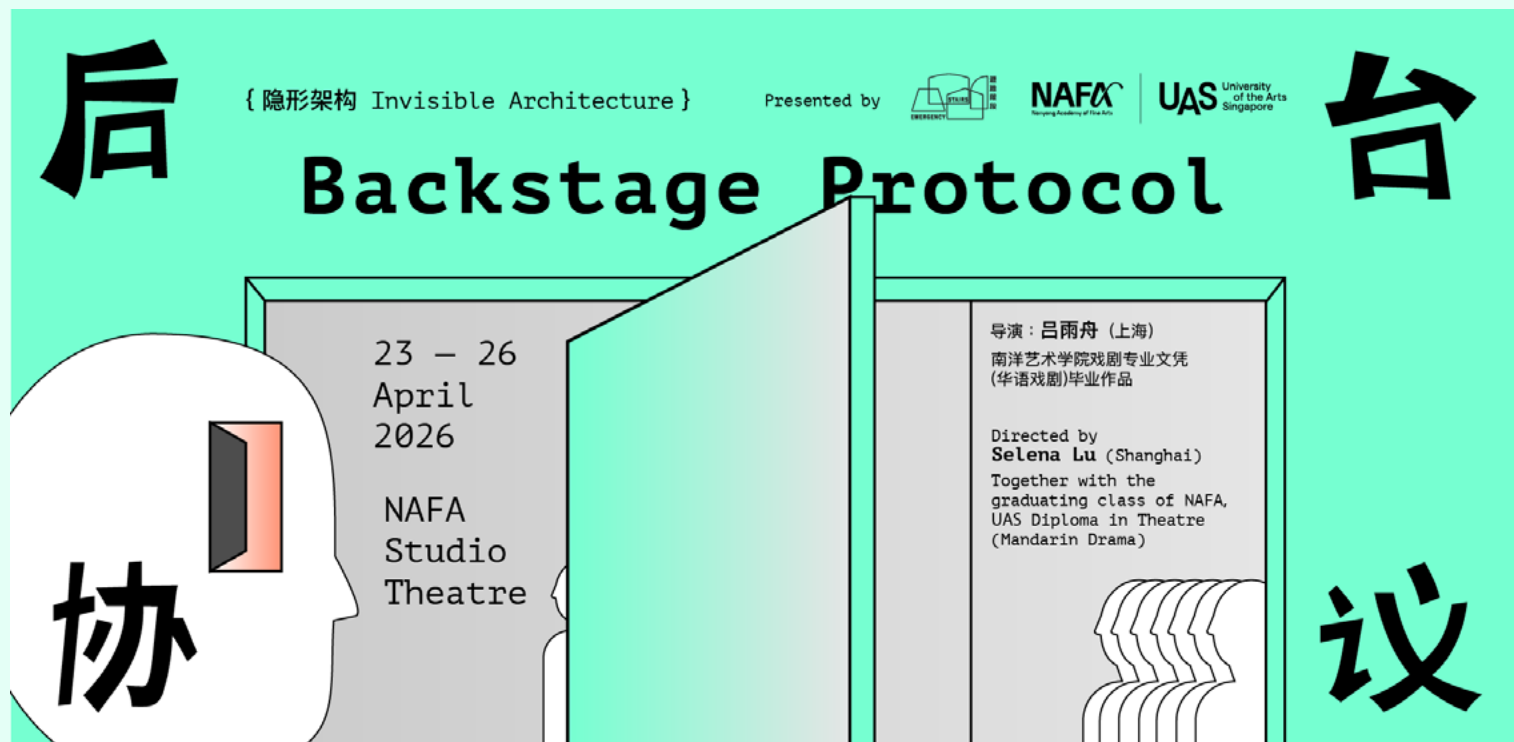
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后台协议

演出日期：
2026年4月23-26日

演出时间：
周四至周六，晚上8点；
周六、日，下午3点

演出地点：
南洋艺术学院第三校园
实验剧场

演出语言：
华语，附带英文字幕

时长：
约90分钟没有中场休息



避難階段承诺，我们本演出季（即《后台协议》与《相思岛》）的三分之一（33.3%）净票房收益将捐赠给新加坡艺穗节——

SINGAPORE FRINGE
FESTIVAL

项目简介

策展主题：隐形架构

每年的Industry Project并非仅仅是一场传统的毕业汇演，更是“避難階段”持续致力于将具有实验性与颠覆性的当代剧场实践植入艺术教育核心的长期尝试。我们始终坚信：教育不应只是对既有规则的复述，而应是对未知的无畏挑衅。

在2026年的毕业演出中，南艺戏剧专业文凭（英语戏剧与华语戏剧）的毕业生们将在艺术总监刘晓义的带领下，呈现两部原创编创作品——由陈寿臣（新加坡）执导的英语戏剧《Pulau Rindu》，以及由吕雨舟（上海）执导的华语戏剧《后台协议》。

今年的主题定为“隐形架构”。两部作品构成了理智与情感的互文：一部作品在流动的城市景观中，以记忆与渴望筑起感性的“软架构”；另一部作品则通过对剧场体制的解剖，揭示出关于特权与层级的“硬架构”。一组是感性的诗意回望，一组是理性的社会调查；它们共同呈现了年轻创作者在面对世界与体制时，试图在看不见的架构中寻获自我坐标的真实突围。

剧目简介

“剧场里，谁握有那把开启所有房间的万能钥匙？”

由上海导演吕雨舟执导，本作将舞台转化为“实践即研究(Practice-As-Research)”的现场。演员们放下了既定剧本，开启一场自反式的表演分析：他们深入“影随”并访谈那些维系机构运转、却隐形于大众视野的边缘角色——从技术人员、行政职员到清洁工。

通过解剖指挥与服从、可与被忽略、明文与潜规则，《后台协议》勾勒出潜伏在艺术和教育体制背后的权力架构与特权层级。这是一份关于“准入”的身体报告：在这一套既定架构中，我们究竟是拥有自主意识的主体，还是仅仅在协议规训下被磨损的耗材？

避難階段再度打破常规，于学院体制的内里，发起一场关于“准入与权力”的社会调查。

导演的话 吕雨舟

“协议Protocol”的定义是“一套在任何情况下应遵循的正确为与程序的规则”。该词源于希腊语，原意是将莎草纸卷“粘合”在一起的“第一页”。借此，我邀请我的合作者与观众，不仅去关注这“第一页”的内容与语境，更去反思甚至参与“粘合”这个动作本身。

这是一个关于“我们如何共同创造剧场”的作品。

我们每天都会遵循无数或微小或宏大的协议：你的晨间惯例是什么样的？你会对你的老板或电梯里的陌生人微笑吗？你如何解决与父母或伴侣的冲突？你是否曾横穿马路，或在禁烟标志下抽烟？我们在多大程度上意识到那些指导自身行为的协议？又在多大程度上是自愿遵从？你的协议与你身旁之人的协议有何不同？

同理，在这次的创作行动中，我们尝试从以文本或导演中心的视角中跳脱出来，去观察并设想从不同幕后人员的眼中所看到的剧场。基于集体创作实践的背景，我相信我们热爱剧场的根本原因，在于它要求我们紧密协作、严肃玩耍，并由此形成一种特殊的联结。然而，作为台前的创作者，我们对幕后工作者的视角又真正了解多少？通过有意识地反思并重写那些主导剧场创作流程的协议，我们是否能培育一个真正安全的空间，容纳和激发更多的共情、能动性与创造？

剧构的话 后台：流动的协议 邓晓菲

客厅里，电梯里，大街上，商场里，办公室，教室里，观众席，舞台上，后台……

一个人进入一个空间，空间便开始成为场域。

两个人共享这个场域，便在进退之间开始协商共舞。

一群人为了一个目标相聚于此，一个更复杂的“协议”要开始生成了。

我们是否有意识到——我们其实一直都活在各种“协议”里。

我们的创排，始于对剧场后台人员的跟访与观察。我们看到了流程、分工和准则。但很快发现，真正复杂的不是这些，而是——这些准则如何被执行、被调整、被“默契地忽略”，以及在不同人之间流动。

于是，一些问题开始浮现：

- 在这场演出中，你的第一优先级是什么？
- 被保护者和保护发起者，谁才是更有权力的人？
- 有哪些规则从未写下，却被所有人默默遵守？
- 剧场里艺术构思与技术现实中出现矛盾是如何协调的？
- 当个人矛盾影响剧场工作，我们是如何处理的？应该如何去处理？
- 在排练与演出的不同阶段，谁需要在“配合”谁？这个关系是如何流动的？

如果你已经有了答案，也许你已经在某种“后台协议”之中了。

在这些流动关系之外，我们也看见了个体与职业的拉

剧构的话 后台：流动的协议 邓晓菲

扯，重叠与再建构：

“我做了12年演员，但其实一直更感兴趣的是灯光设计，但是我剧场的老伙计都忘了曾经做演员的我的时候，还是会难过”的灯光设计师Ema。

“我起床之后要做瑜伽，做水果酸奶碗，把自己先伺候好。然后才能走出门去伺候各个部门不同的需求”的学校跨部门项目经理Tara。

“我喜欢潜水，但不会游泳。我出生长大在城市，但总想去海边，去大自然。很美。我老了，不想再做道具做布景。”的道具管理员Abdillah。

“我家里人除了我之外，没人守时。我们只要去机场，永远得跑步冲刺去登机口。但在工作里，我是那个把控日程和时间人。”的舞台监督李墨。

当个人与职业的边界开始互相渗透。“协议”也不再只是工作规则，而逐渐带上了温度，和一双双互相支撑的关怀之手。

在创排过程中，我们的演员不只“扮演”后台，而是进入后台的工作结构之中，真正成为了工作人员。在为期两天的华乐演出装台中，她们在技术人员的指导下，完成了每天约12小时的工作。也在这个临时生成的场域中，观察权力如何流动、职责如何碰撞、协调如何发生。以及——那些职业身份缝隙之下的个体，她们的个性，热情与疲惫。

剧构的话 后台：流动的协议 邓晓菲

这个舞台上，为我们表演的便是她们内化了这些经验后的身体与心灵。

我们在创作中不断问自己：如何在“关怀”中把事办了，办成，办好？

听起来很理想。但建立并执行一个以关怀为本的“协议”，从来不是死守一条条规则就可以做到的。它需要洞察。需要我们去观察、理解这个场域中的关系与流动。也需要在规则的缝隙中，让情绪参与劳动。

有时候，还需要一点点临场发挥：当协议发生偏移时，我们需要重新协商——相信当下，相信过程，也（尽量）相信未来。

这场演出，关于后台。也关于生活中无数个我们正在穿越的“场域”。我们始终在协商，在构建并承载者一个个隐形的空间结构。这些空间结构，承载着我们的价值选择：

我们做什么？我们怎么做？如何与他人共处？

这是我们的权力，是我们的保护壳，也是我们的约束。当我们的身体，在时间线性前进时，于这不同空间之间跳跃，每个个体的体内也在碰撞与重建，专属于自己“后台”运行的“协议”。

我们来得及读懂它了吗？

创排“梗典” 撰写：梁潇木

断电面包

duàn diàn miàn bāo

解释：一种名为断了电的面包。在《后台协议》中，当某人深陷危险或自己的身体到达了极限时，就会喊出这词，随后症状会有所缓和。

出处：SELENA(导演)的板书，原词为“这个角色”。由艾珈(演员)没看清随后得出了自己的理解。

例：当艾珈被大家“叠叠乐”时，会因为承受不住压力而喊出“断电面包！”

一千个人心中有一千个哈姆

雷特 yī qiān gè rén xīn zhōng yǒu yī
qiān gè hā mǔ léi tè

解释：不同的人对同一个角色或事物会有各自不同的理解和感受。在戏剧行业被广为使用，很便携的一句话。

出处：莎士比亚的悲剧《哈姆雷特》

例：在晓菲(剧构)与 SELENA(导演)进行剧本讨论时，两人都有不同的意和想法，正当两人在激烈讨论的时候，晓菲说了一句“一千个人心中有一千个哈姆雷特”，直接杀死比赛。

脚趾也很重要

jiǎo zhǐ yě hěn zhòng yào

解释：脚趾很脆弱，请保护好你的脚趾！

出处：李墨(舞台监督)发现演员排练时都爱穿洞洞鞋，于是在演员们去当后台工作人员的前一天，特意强调：“幕后会有道具、线缆搬运道具时很容易砸到脚。明天所有人都要穿包头的运动鞋或安全鞋——脚趾很脆弱，请保护好你们的脚趾！”

给给咕给

gěi gěi gū gěi

解释：一种鸟/鸡/鹅的叫声，可以时不时在任何地点发出此声音。也可以是一种冷漠的回复，已读对方的信息，但是却敷衍的回复。

出处：潇木(演员)的怪叫。

例1：当骄阳(声音设计师)试图跟潇木解释什么是“视觉系”时，信息从她光滑的大脑皮层划过，一脸懵逼的望着骄阳说了一句“给给咕给”，表示疑惑。

例2：当EMA(灯光设计师)说跟专业有关的话时，艾珈(演员)因为听不太懂英语而经常回复“给给咕给”。

创排“梗典”
撰写：梁潇木

包菜

bāo cài

解释：在给顾客包装东西的时候有些东西(贵重物品)会比较容易弄坏，所以会用透明膜把东西包起来再搬，通常叫它“包菜”。

出处：用卡车搬运道具的司机

例：馨怡(演员)想帮忙正在搬运道具的卡车司机，司机把一盏用透明膜包得严严实实的舞台灯递给了她，并让她小心搬运这颗“包菜”，不要磕坏了。

刚成年的鞋垫

gāng chéng nián de xié diàn

解释：鞋垫的成年年龄为新出厂那一刻，鞋垫是放在鞋子里面，使鞋子穿起来更为舒适。一般用于形容新手或者是他的能力很菜。

出处：记忆力不太好的潇木(演员)

例：CREBEE(演员)认为自己在做舞台监督的领域上，菜的如同一只刚成年的鞋垫，所以每天都在请教李墨(舞台监督)传授经验。

调频一下——调频成功

tiáo pín yī xià tiáo pín chéng gōng

解释：调整，切换到一个新的频道。在与不同的人进行沟通交流时，可能会用不同的脑回路进行思考，但是一个状态(频道)待久了会很难快速切换。

出处：骄阳(声音设计师)

例：当雯欣(演员)开始说抽象话的时候，沈瑶(演员)听不懂时就会在大脑内进行调频，把自己的频道调到雯欣的频道，并成功理解雯欣的抽象话。

师傅你是做什么的？

shī fū nǐ shì zuò shén me de

解释：询问别人是做什么工作的一句话，可用于聊天时打开话题用。

出处：骄阳(声音设计师)在试图和后台共事的其他人“社交”的时候，会明知故问地问出这句话，希望能让两个人的关系因为这个笑话变得稍微亲近一些。

创排“梗典”
撰写：梁潇木

鸡蛋糕

jī dàn gāo

解释：原意为一种由鸡蛋为主要材料制作的蛋糕，非常好吃。但常被用于骂人的谐音脏话。

出处：新马地区俚语

例：在潇木(演员)和馨怡(演员)连输三把鹅鸭杀(一款游戏)后，又看着挂机的队友，忍不住在语音里骂了一句：“搞个鸡毛啊！鸡蛋糕的！这打的是什么啊？”然后关掉麦克风，又补了一句：“鸡蛋糕队友，真服了。”

相信未来

xiāng xìn wèi lái

解释：“相信未来”是一种乐观主义精神，意指对未知的明天抱有积极期待与坚定信心。

出处：泽宇(演员)

例：每次排练CHECK IN的时候，泽宇都会说一句“相信未来”来鼓舞大家，随后大家也都开始“相信未来！”



表演者的话

在排练过程中对你而言最重要的协议是什么？

蔡雯欣：于我而言，这个空间是否安全是重要的。它让人可以真诚地打开自己，去大胆创作、想象，并持续提问与反思。在这个过程中，我们不必急着达成一致，不轻易附和，也不急于反对。对我来说，我认为包容和批判是可以同时存在的，就像剧场里的每个人、每个元素，都同样的重要。

戴馨怡：我觉得排练过程中最重要的协议就是尊重每一份选择。认可他人的决定与表达，不轻易评判，不擅自否定。在包容与信任里，让角色与情感，共同长成它该有的样子。

颜媛媛：互相配合。我觉得在排练过程中并不是一个人的事，而是大家一起去完成的。到最后能不能演好也是靠大家一起去完成的，少了一个人都不行。排练里最重要的协议，是彼此信任、互相配合。戏剧从来不是独角戏，每一句台词、每一次走位、每一处情绪衔接都环环相扣。我们互为支撑、彼此托举，少一人都无法完成完整的表达，唯有心往一处、默契同行，才能共同把故事真诚地呈现给观众。

沈瑶：在排练过程中，我觉得我们应该反抗那种把排练当成考试的心态。说错词、冒出什么奇怪的想法都没关系，说不定反而会有意外的效果。希望大家更勇于表达，也别太害怕犯错。

表演者的话

在排练过程中对你而言最重要的协议是什么？

張艾珈：我觉得对我来说最重要的协议是我们整个排练厅的协议，在开始排练的第一周，我们全班包括制作团队们一起制定了一个“班规”我觉得有了这个“班规”让我们班变得更加的默契了。也让排练的过程变得更加的轻松和愉快。所以我觉得有时候协议可能并不是用来约束自己或者他人的，他也可以是一种拉近距离的方式。

梁瀟木：我觉得在排练过程中，最重要的共识就是大家拥有一个共同的目标，并且都朝着这个方向努力。在这部戏里，我结识了新的导演、新的舞台监督……虽然我们来自不同的领域，但共同的目标让我们的关系越来越好，彼此也更加了解。

何泽宇：三个协议：

1. 始终相信自己
 2. 始终相信未来
 3. 始终保持幻想
-

创作和制作团队

导演：
吕雨舟

艺术总监/监制：
刘晓义

联合监制/
平面设计：
黄素怀

戏剧构作：
邓晓菲

制作经理：
王意清

舞台监督：
Linfelide Pte.
Ltd.

灯光设计：
Emanorwatty
Saleh

声音设计：
孟骄阳（实习）

影片设计：
朱宣儒（实习）

项目协调：
陳宥齊（实习）

制作助理：
Nurul Hanna Daud

表演者：
蔡雯欣
颜妘嫣
戴馨怡
何泽宇
梁潇木
沈瑶
张艾珈

创作和制作团队



导演 吕雨舟

吕雨舟 (Selena)，独立剧场创作者，妖精ensemble联合创始人，birdie戏剧教育与留学平台创始。长期实践集体创作和纪录剧场，常在工作中使用“真实素材”（口述、纪实影像、流文本等）与“文学隐喻”“杂糅，与素人/表演者开展工作坊。她的作品曾受赫尔辛基艺术节、挪威IbsenAwards、London Dash Arts、乌镇戏剧节、北京南锣鼓巷戏剧节、上海明当代美术馆、上海当代艺术博物馆、上海话剧艺术中、上海当代舞蹈中心等机构邀演或委约；作为艺术家Fellow入选参与柏林戏剧节国际论坛、汉诺威国际戏剧节、台北艺术节等研讨会。



艺术总监/监制 刘晓义

刘晓义是一位艺术家、策展人、教育者与文化策略实践者，现为新加坡艺术团体“避難階段”的艺术总监。他被广泛认为是亚洲实验剧场与跨文化交流领域最具代表性的中坚人物之一。二十多年来，他持续拓展剧场语言的实验边界，尤其擅长在跨文化、跨地域的语境中发起深度合作，致力于独立艺术生态的制度建构，并推动艺术与社会、科技、教育之间的多重对话。刘晓义亦活跃于策展、评论与教育界，近年来推动的多个平台如“最南阶段”、“避难营”、“末端试验”、“避难学院”等，均成为亚洲文化实践的重要网络。他曾获“李光耀金牌奖章”、新加坡国家艺术理事会“青年艺术奖”、《亚洲周刊》“全球杰出青年领袖”等多个重要荣誉。自2023年起，他担任中国江苏临江新区驻地艺术家，2024年开始出任新加坡艺术大学(UAS)南洋艺术学院(NAFA)表演艺术学院顾问(艺术交流)，并于2025年受邀为德国吉森大学应用戏剧学院客座教授。



联合监制/平面设计 黄素怀

黄素怀是一位跨领域艺术家-策展人，创作横跨视觉艺术、剧场及社会参与实践。她的作品关注身份与记忆课题，探讨日常与身体之间的互相关系，并通过绘画、综合媒介装置、实验剧场与参与式项目展开探索。她是“平原工作室”的创办人，现任“避難階段”执行总监，持续推动跨媒介的艺术研究与合作。近期策划的项目包括跨媒介剧场作品《四海》、社区艺术项目“江创计划”，以及跨学科合作实验室“汇流带”。www.huang-suhuai.com

创作和制作团队



戏剧构作 **邓晓菲**

邓晓菲，剧作者、戏剧创作者与研究者。毕业于加州大学伯克利分校，获戏剧与表演研究、经济学双学士学位，后获新加坡国立大学硕士学位，现任教于新加坡国立大学及新加坡艺术大学南洋艺术学院（NAFA）。其编剧作品《飘零雁》由上海话剧艺术中心“2024新文本孵化剧读节”制作并展演。曾参与赖声川导演作品《曾经如是》的集体即兴创作与制作，担任导演及编剧助理。



舞台监督 **Linfelide**

在Linfelide，我们坚信任何执行过程中最关键的一步是建立连结。从展览、活动到品牌身份设计，我们将复杂繁琐的事务交由我们处理，让您可以全神贯注于真正重要的事情：您的愿景。我们策划并执行精心打造的各项活动，涵盖了从小型工作坊、戏剧制作到大规模会议。我们的服务包括活动策划的所有环节，如概念开发、物流管理以及观众互动，确保为您带来温馨且具影响力的体验。近期的代表作品包括在滨海艺术中心（Esplanade）上演的《奥赛罗》、在维多利亚音乐厅举办的《Zecharia Goh: A Choral Odyssey》，以及作为南艺校园计划2025中的《假的表演就是（真的）表演》。我们的团队擅长在艺术愿景与技术执行之间架起桥梁，确保每一场演出和活动都能像时钟般精准、高效地运行。



灯光设计 **Emanorwatty Saleh**

Ema于1992年开始接触戏剧，并在1997年以灯光设计师身份展开专业创作。她于2007年毕业于拉萨尔艺术学院（LASALLE College of the Arts）技术剧场艺术学士课程，随后因专注于家庭而短暂离开舞台。她曾参与不同文化与语言背景的创作，并相信戏剧是一种超越语言与种族界限的艺术。重返剧场后，她发展出属于自己的“街头风格”创作方式，强调探索、实验与不确定性，并持续在数码设计领域拓展创作可能。在过去三年里，Ema以灯光设计师的身份与南洋艺术学院（NAFA）合作，与不同届别的学生、导演、讲师及创作团队共同创作，并与避難階段紧密合作。这段经历对她而言既深刻又充满养分，不仅推动了她的艺术成长，也让她有机会支持与指导新一代的剧场创作者。

创作和制作团队



声音设计 **孟骄阳**

孟骄阳，2001年出生于上海，现居新加坡。涉足剧场表演、摄影及声音设计。现就读于新加坡艺术大学当代华语剧场专业。参与过避难阶段第一二三届避难营及李邪梅耶荷德方法表演工作坊。他的表演着眼于细节、相信生活觉知和身体敏感度对表演鲜活程度的影响，秉持着想象力决定人物塑造层次的观点。他的创作反思人的现状、心态、立场对选择的影响，为人生寻找出口。

(ig @kid5a7mnesia)



影片设计 **朱宣儒**

毕业于拉萨尔艺术学院设计传播专业。她致力于探索各类舞台元素的融合与共生。在多元文化的学习与生活语境中，她对语言、身份与叙事方式在剧场中的碰撞保持着持续的创作思考与实践兴趣。她希望用真实而细微的瞬间，以空间与视觉构成为创作载体，继续打磨深造。



项目协调 **陳宥齊**

宥齊目前就读于新加坡艺术大学（UAS）当代华文剧场一年级。曾参与舞蹈影像拍摄InTW Studio《Here Now》、《偷窥狂 Peeping Tom》及限地创作等剧场演出。逐步将创作延伸至肢体剧场与集体创作，在学习过程中不断探索各种剧场形式，也对社区剧场与应用剧场产生浓厚兴趣。



蔡雯欣

现就读于新加坡南洋艺术学院表演艺术学院华语戏剧专业。她不断在剧场中学习如何倾听、如何存在，也在结构与秩序中寻找人与人之间的连接。比起给出答案，她更在意那些未被说出口的情绪与关系。自2024年以来，参与了多部剧场与影像作品，包括《玩偶之家》的演出、哇哇影视《青春小鸟》及《命运使者》等项目，以及《昏暗中的等待》MV拍摄，同时参与ATEC戏剧节技术操作与《Dreamcatcher》幕后工作。在不同岗位的实践中，她不断理解剧场的运作与人与人之间的关系，也在其中持续反思与调整自己的位置。雯欣仍在这条路上探索与学习，保持好奇与热情，也在慢慢靠近自己想要表达的声音。对她而言，剧场不仅是表达，也是让她感受到人与人之间连接与温度的地方。她希望，有一天能将这份能量，继续传递出去。



颜媛嫫

南洋艺术学院表演艺术学院华语戏剧专业三年级学生。自幼接受舞蹈训练，在长期的舞台经验中逐渐确立了对表演的热情，并转向戏剧表演创作与实践，致力于通过直接且富有张力的表演方式传递人物情感与故事内核。在校期间，参与排演多部中外经典剧目，包括《玩偶之家》《第十二夜》《四川好人》《安提戈涅》，积累了扎实的舞台表演基础与角色塑造经验。同时，在课程训练与校内创作项目中，她也接触并实践当代剧场形式，探索身体、空间与表演之间的多元关系，逐步拓展个人的表演语言。



戴馨怡

现就读于新加坡南洋艺术学院表演艺术学院华语戏剧专业，她始终相信表演是一场关于生命体验的旅程。她在用真心去触碰另一段不同的人生。在舞台上，她享受走进不同角色的过程，也在一次次排练与演绎中不断突破、沉淀自我！
曾饰演的角色有：《玩偶之家》娜拉、《四川好人》沈黛、隋大、《仲夏夜之梦》海丽娜。并在《青鸟》（NAFA x 亚洲戏剧教育中心）中担任舞台监督。



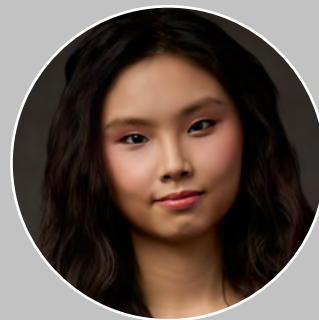
何泽宇

新加坡南洋艺术学院戏剧专业在读，主攻表演，熟悉斯坦尼、布莱希特体系，擅长戏剧、音乐剧与演唱，曾饰演哈姆雷特等经典角色，对剧场有自己的认知与思考。曾获形体最高奖、院长名单奖等，有课程策划经验。



梁潇木

她是梁潇木，曾在《玩偶之家》中饰演海尔茂一角。这次毕业戏剧创作，她深入体验了后台的每一处流程——从灯光音效到道具搬运组装与归位。那些不为人知的忙碌与默契，这让她重新理解了舞台的分量。也正是这份触动，让她从幕后走到台前，把全部热忱融入这个角色。



沈瑶

沈瑶就读于新加坡南洋艺术学院华语戏剧专业。经过三年的专业学习与实践，她逐渐发现自己对后台工作怀有更深的热情与兴趣，包括舞台监督、排练统筹及制作协调等领域。在校期间，她曾参与多部制作的幕后支持工作，熟悉剧场运作流程，并乐于在灯光照不到的地方保障演出的顺利发生。她亦接受过系统的表演与台词训练，相信台前与幕后的双重经验共同构成了对剧场更完整的理解。



张艾珈

现就读于新加坡南洋艺术学院表演艺术学院华语戏剧专业，曾毕业于上海戏剧学院附属戏曲学校木偶表演专业。对于专业学习表演六年的她来说，她始终相信所有的努力在站上舞台的那一刻都会被看到。舞台是灵魂与故事相遇的地方。在戏剧创作中，她不断探索角色的内心世界，用声音、肢体与

情绪，赋予人物鲜活的生命力。曾饰演的角色有：《玩偶之家》阮克、《大胆妈妈与她的孩子们》妈妈、《安提戈涅》歌队、克瑞昂《青鸟》（NAFA x 亚洲戏剧教育中心）字幕、《Koppi不kosong》（艺联剧团）群演及道具迁景、《我是你爸爸》（焦点剧场）道具迁景、《天罗地网》网剧特邀演员等…

与新加坡艺穗节并肩同行



与新加坡艺穗节
并肩同行。

避難階段承諾，我們本演出季（即《后台协议》与《相思岛》）的三分之一（33.3%）净票房收益将捐赠给新加坡艺穗节——

**SINGAPORE FRINGE
FESTIVAL**

新加坡艺穗节是由必要剧场 (The Necessary Stage, 简称 TNS) 自 2005 年起主办的年度性策展艺术节。



一个没有Fringe的城市是可耻的 刘晓义

一个城市的文化繁荣，不在于它拥有多少座光鲜亮丽的剧院，而在于它是否允许那些在阴影中、在边缘处、在实验室里的声音自由生长。

Fringe（艺穗）的精神，本质上是对“中心”的补充与冒犯。它起源于爱丁堡街头那些不请自来的艺术家。它时刻提醒着我们：文化最原始的生命力往

与新加坡艺穗节并肩同行

往不在主流的聚光灯下，而是在那些尚未被定义、尚未被驯服的裂缝里。

特别是对于新加坡这样一座追求精准与秩序的城市，我们太需要“边缘”了。新加坡不应仅仅是一个高效的港口，它更应该是一个允许碰撞与博弈的实验室。“文化枢纽”不应仅仅是一句单薄的口号，它更应该是一个能真正链接世界各地独立艺术家的平台。一个没有Fringe的城市是可耻的。

避難階段自成立以来，始终站在“边缘”这一侧。我们是实验的倡导者，也是交流的实践者。我们深知，在缺乏官方和商业资助的情况下进行创作是何等艰难；但我们也深知，唯有这种艰难，才能打磨出艺术的锋芒。

我们坚信：做艰难的事情，是做文化最重要的行为；做危险的事情，是搞创作最安全的策略。因为当一个艺术家、或者一个艺术节不再感到威胁，当创作不再带有某种“危险”的探索性，艺术也就随之枯萎了。

因此，我们决定采取一项虽小但坚决的行动：避難階段将把即将于四月底到五月初上演、与南洋艺术学院NAFA合作呈现的两部作品《后台协议》和《Pulau Rindu》共10场演出中，我方所获净票房收入的三分之一（33.3%），捐赠给新加坡艺穗节（Singapore Fringe Festival）。

与新加坡艺穗节并肩同行

这笔钱虽非巨资，但它承载着我们的两份初心：

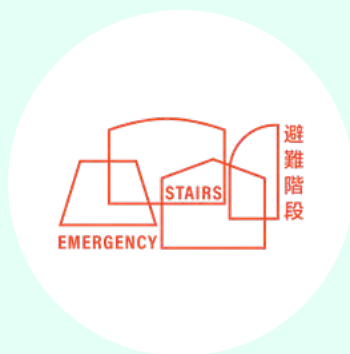
其一，是行业团结。艺穗节是新加坡当代艺术不可或缺的实验平台。作为一个长期受益于此生态的艺术团体，我们相信回馈是生存的本能。我们需要确保这个支持所有人的生态系统能够继续运转。

其二，是给年轻一代的示范。我希望我们的学生和年轻艺术家能看到：作为艺术工作者，我们不只是埋头于个人的创作，更是共同体的一分子。我们有责任彼此扶持，守望相助。

最后，我呼吁每一位观众、同行，以及关心新加坡文化发展的每一个人：请共同守护新加坡艺穗节。守护它，就是守护新加坡的艺穗精神；守护它，就是守护每一个创作者挑战边界的权利。

没有Fringe，就没有真正的文化发展。没有边缘，中心将空无一物。

关于避難階段



避難階段是设立于新加坡的国际实验艺术团体。

自2017年成立以来，避難階段迅速成为新加坡具代表性的实验艺术团体之一，并已经受邀在世界各地超过30个城市参与演出和交流。

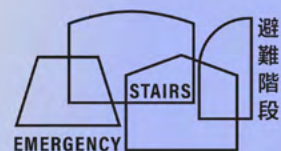
在艺术总监刘晓义的带领下，避難階段创作了一系列对剧场创作极具挑战的作品。同时，避難階段也通过开展国际交流、培养文化领袖、促进艺术研究和文化批评等方式，投身于跨媒介艺术形式和跨文化艺术环境的发展。

避難階段致力于成为区域性的文化领袖。

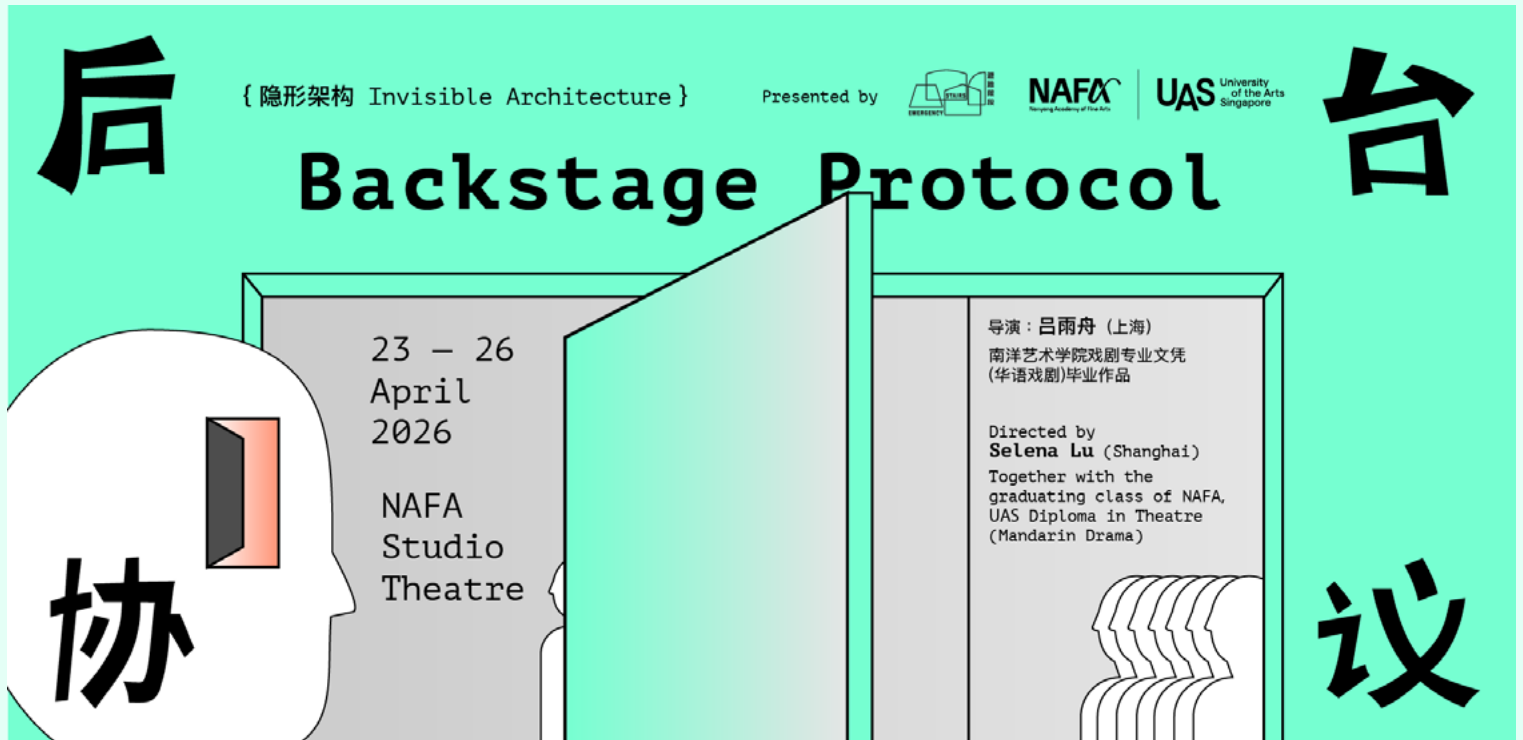
更多详情：<https://emergencystairs.org/>

INTO CAMPUS

入学試驗



PERFORMANCE
INFORMATION



Backstage Protocol

Date of show:
23-26 April 2026

Time:
Thu-Sat, 8pm; Sat &
Sun, 3pm

Venue:
NAFA Studio Theatre

Language: Mandarin,
with English surtitles

Duration:
Approx. 90 minutes
(no intermission)



Emergency Stairs will pledge **one-third** (33.3%) of the total net box office proceeds from our upcoming season in late April and early May—featuring *Backstage Protocol* and *Pulau Rindu*—to the

SINGAPORE FRINGE
FESTIVAL

PROJECT INTRODUCTION CURATORIAL THEME: INVISIBLE ARCHITECTURES

The annual Industry Project is more than a conventional graduation showcase; it is the culmination of a long-term partnership between Emergency Stairs and NAFA, dedicated to embedding experimental and subversive contemporary theatre practices into the core of artistic pedagogy. We believe that training is not just about mastering rules, but about a fearless provocation of the unknown.

In Industry Project 2026, graduating students from the NAFA Diploma in Theatre (English & Mandarin) present two original devised works—*Pulau Rindu*, directed by Tan Shou Chen (Singapore), and *Backstage Protocol*, directed by Selena Lu (Shanghai)—under the guidance of Artistic Director Liu Xiaoyi.

This year, we map the “Invisible Architectures” that define our existence. The two productions form a dialogue between reason and emotion: one traverses the fluid, ephemeral landscapes of the city, building “soft architectures” out of memory and longing; the other dissects the rigid, unseen “hard architectures” of the institution, questioning privilege and agency within the system. One unfolds as a poetic meditation, while the other proceeds as a rigorous social inquiry. Together, they reveal the students’ journey to locate their own coordinates and artistic agency amidst the invisible structures of the world and the institution.

In the theatre, who holds the master key that opens every door?

Directed by Shanghai-based director Selena Lu, this production transforms the stage into a site of “Practice-As-Research”. Moving away from conventional scripts, the actors engage in an active analysis of backstage roles: “shadowing” and interviewing the invisible figures who keep the institution running—from technicians and administrative staff to janitors.

By examining who directs and who obeys, what is seen/ said and what remains unseen/ unsaid, *Backstage Protocol* maps the invisible hierarchies and power dynamics embedded in arts and education. This is a physical report on “access”: Within this rigid architecture of privilege, are we the masters of our agency, or merely expendable parts within a pre-determined protocol?

Emergency Stairs disrupts the status quo once again, launching a social inquiry into “Access and Power” within the institution.

DIRECTOR'S MESSAGE

By definition, *Protocol* refers to “a system of rules that explain the correct conduct and procedures to be followed in any situation.” The greek origin means the “FIRST” page to “GLUE” together a papyrus roll. By which, I invite my collaborators and audience, not only to attend to the contents/ contexts of this “first page”, but to dwell on and perhaps engage with the action “to glue”.

It's a piece about “how we make theatre, together”.

We engage in millions of mini or mega protocols every day: what is your morning routine like? do you smile at your boss or the stranger in the elevator? How do you resolve conflicts with your parent or partner? Do you ever cross in the middle of the road, or smoke under a sign? To what extent are we aware of the protocol that guides our behaviors? To what extent did we agree to abide? How is your protocol different from the person next to you?

Similarly, shifting from a text-centered or director-centered perspective, we try to see & envision theatre from different backstage person's eyes. Coming from an ensemble practice background, I believe we all love theatre, essentially, because it is a process that demands us to work closely and play fiercely together, of which comes a very special bonding. Yet, as a front-of-stage creative, how much do we actually know about backstage crew' POV? In a larger picture, by consciously reflecting and rewriting the protocol that guides the process of making theatre, may we be able to cultivate a genuinely safe space for more empathy, agency and creativity?

DRAMATURG'S MESSAGE

In the living room, in the lift, on the street, in the mall, in the office, in the classroom, in the audience, on stage, backstage...

When one person enters a space, the space becomes a field.

When two people share this field, they start a negotiated dance with their co-inhabitant.

When a group gathers here for a common goal, a more complex “protocol” emerges.

Have we realised — that we are, in fact, always living within various “protocols”?

We began our creative process with shadowing and observing backstage theatre workers.

We saw workflows, divisions of labour, and established rules.

But we soon discovered that these structures themselves are not what's truly complex, but rather —

how these rules are executed, adjusted, “tacitly overlooked,” and how they move between people.

A series of questions began to surface:

In this performance, what is your first priority?

Who holds more power? The protector or the protected?

What are some unnamed/unwritten/unspoken rules that everyone follows?

When artistic vision clashes with technical reality, how is it resolved?

DRAMATURG'S MESSAGE

When personal conflicts affect theatrical work, how do we handle them? How should we handle them?

At different stages of rehearsal and performance, who is “accommodating” whom? How does this relationship shift?

If you already have answers, perhaps you are already within a certain kind of “backstage protocol.”

Beyond these shifting relationships, we also witnessed the tensions, overlaps, and reconfigurations between the individual and the profession:

“I’ve been an actor for 12 years, but I’ve always been more interested in lighting design. But when my old theatre colleagues forget that I used to be an actor, it still makes me sad.” — Lighting Designer Ema

“I wake up, do yoga, make myself a fruit yoghurt bowl—take care of myself first. Only then can I go out and take care of the needs of different departments.” — NAFA Project Manager Tara

“I like diving, but I can’t swim. I was born and raised in the city, but I always want to go to the sea, to nature. It’s beautiful. I’m old already, I don’t want to keep doing props and set construction.” — NAFA Props Manager Abdillah

“No one in my family is punctual except me. Whenever we go to the airport, we’re always sprinting to the gate. But at work, I’m the one who controls the schedule and timing.” — Stage Manager Maureen

As the boundary between the personal and the professional begins to blur, “protocol” is no longer just a set of working

DRAMATURG'S MESSAGE

rules—it gradually takes on warmth, and the shape of hands that support one another.

During the creation process, our actors did not simply “play” backstage roles. They entered the working structure of the backstage and became workers themselves. Over two days of load-in and strike for a Chinese orchestra performance, working under the guidance of technical staff, they put in approximately 12-hour days. Within this temporarily formed field, they observed how power flows, how responsibilities collide, and how coordination takes place.

And also—those individuals beneath professional identities: their personalities, their passion, and their fatigue.

They are bringing the body and mind that have internalised these experiences onto our stage.

Throughout the process, we kept asking ourselves:

How can we get things done? Well done? through “care”?

It sounds ideal. But building and sustaining a “protocol” rooted in care is never achieved by rigidly adhering to rules alone.

It requires insight. It requires us to observe and understand the relationships and movements within the field. It also requires allowing emotions to participate in the labour, in the gaps between rules. And sometimes, it requires a bit of improvisation: when a protocol shifts, we must renegotiate—to trust the present, trust the process, and (as much as possible) trust the future.

This performance is about the backstage. It is also about

DRAMATURG'S MESSAGE

the countless “fields” we move through in everyday life. We are constantly negotiating, constructing, and inhabiting invisible spatial structures. These structures carry our choices of value:

What do we do?

How do we do it?

How do we coexist with others?

It is our power, our protection—and also what holds us in place.

As our bodies move forward along time, leaping between different spaces, each individual is also undergoing collisions and reconstructions within—forming a uniquely personal “backstage protocol” of their own.

Have we truly understood it?

A GLOSSARY OF CATCHPHRASES COMPILED BY: LIANG XIAOMU

[Blackout Bread]

Definition: A loaf of bread that has lost power. In *Backstage Protocol*, when someone is in deep danger or their body reaches its absolute physical limit, shouting this phrase brings instant (if temporary) relief.

Origin: Selena's (Director) whiteboard notes. The original phrase written was (this character), but Aijia (Actor) misread it from afar and confidently came up with her own interpretation.

Example: When Aijia is being squashed at the bottom of a "human Jenga" pile and can no longer bear the weight, she screams, "Blackout Bread!"

[A Thousand Hamlets in a Thousand Hearts]

Definition: Different people will have completely different interpretations of the same character or situation. A highly "portable" phrase widely used as a catch-all in the theatre industry.

Origin: Shakespeare's tragedy, *Hamlet*.

Example: During a heated script discussion between Xiaofei (Dramaturg) and Selena (Director) where both held conflicting opinions, Xiaofei suddenly dropped, "There are a thousand Hamlets in a thousand hearts," instantly killing the debate.

[Toes Are Important Too]

Definition: Toes are fragile; please protect your toes!

Origin: Li Mo (Stage Manager) noticed the actors loved wearing Crocs to rehearsals. The day before the actors had to step into their roles as backstage crew, he specifically emphasised: "There are props and heavy cables backstage. It's very easy to drop things on your feet. Tomorrow, everyone must wear closed-toe sneakers or safety shoes—toes are fragile, please protect your toes!"

[Gei Gei Gu Gei]

Definition: A bird/chicken/goose-like squawk that can be emitted anywhere, at any time. It also serves as a cold, dismissive reply—the vocal equivalent of being left on read but still getting a perfunctory response.

Origin: Xiaomu's (Actor) weird vocalisations.

Example 1: When Jiaoyang (Sound Designer) tried explaining "Visual Kei" to Xiaomu, the information slipped right off her smooth brain. Staring blankly at Jiaoyang, she uttered "Gei gei gu gei" to express her sheer confusion.

Example 2: Whenever Ema (Lighting Designer) speaks in English technical jargon, Aijia (Actor), struggling to understand, frequently replies with "Gei gei gu gei."

A GLOSSARY OF CATCHPHRASES COMPILED BY: LIANG XIAOMU

[Cabbage]

Definition: When packing items (especially fragile or valuable ones) for transport, they are wrapped tightly in layers of clear cling film. The resulting bundle is commonly referred to as a “Cabbage.”

Origin: The lorry driver who transported the props.

Example: Xinyi (Actor) wanted to help the lorry driver move props. The driver handed her a stage light wrapped tightly in thick cling film and told her to carefully carry this “Cabbage” and make sure not to smash it.

[A Newly-Adult Insole]

Definition: An insole “comes of age” the exact moment it leaves the factory. Insoles are put inside shoes to make them more comfortable. Here, it is used to describe a complete novice or someone whose skills are painfully green.

Origin: Xiaomu (Actor), who has a rather poor memory.

Example: Crebee (Actor) felt that in the realm of stage management, she was as green as a “newly-adult insole.” Because of this, she sought daily wisdom from Li Mo (Stage Manager).

[Tuning the Frequency...Frequency Tuned!]

Definition: To adjust and switch to a new channel. When communicating with different people, you have to use different brain circuits. However, staying in one state (frequency) for too long makes it hard to switch quickly.

Origin: Jiaoyang (Sound Designer).

Example: Whenever Wenxin (Actor) starts speaking in abstract riddles, Shen Yao (Actor) mentally “tunes her frequency.” Once she switches her brain to Wenxin’s channel, she successfully decodes the abstract speech.

[Boss, what exactly do you do?]

Definition: A question asking what someone does for a living. Used as an icebreaker to start a conversation.

Origin: Whenever Jiaoyang (Sound Designer) tries to socialize with others working backstage, he deliberately asks this obvious question, hoping the joke will break the ice and bring them slightly closer.

A GLOSSARY OF CATCHPHRASES COMPILED BY: LIANG XIAOMU

[Ji Dan Gao]

Definition: Literally, is a traditional Malay pastry. Metaphorically, a localised, mildly profane exclamation of frustration used by locals.

Origin: It is often used in Singaporean and Malaysian slang.

Example: After Xiaomu (Actor) and Xinyi (Actor) lost three consecutive rounds of Goose Goose Duck (a video game) and saw their teammates AFK (Away From Keyboard), they couldn't help but yell into the mic: "What the heck! Ji dang gao! What are you even playing?" Turning off the mic, they added: "Ji dang gao teammates, I'm so done."

[Believe in the Future]

Definition: An attitude of relentless optimism, meaning holding onto positive expectations and firm confidence for the unknown tomorrow.

Origin: Zeyu (Actor).

Example: Every time the team checks in for rehearsal, Zeyu hypes everyone up by shouting "Believe in the Future!" Eventually, the entire team started echoing, "Believe in the Future!!!"



PERFORMERS' MESSAGE

What is the most important protocol for you during the rehearsal process?

Ariel Chua:

To me, the safety of this space is paramount. It allows us to genuinely open up, to boldly create and imagine, and to continuously question and reflect. During this process, we do not need to rush to reach a consensus, blindly agree, or hastily object. I believe that inclusivity and critique can exist simultaneously—just as every individual and every element within the theatre is equally important.

Crebee Gan:

Mutual collaboration. I feel that the rehearsal process is never just about one person; it is something we accomplish together. Ultimately, the success of the performance relies on our collective effort—we cannot afford to lose a single person. The most important protocol in rehearsals is mutual trust and collaboration. Theatre is never a monologue; every line, every movement, and every emotional transition is intricately linked. We support and uplift one another. Without even one person, the full expression remains incomplete. Only with a shared vision and synchronised teamwork can we authentically present our story to the audience.

PERFORMERS' MESSAGE

What is the most important protocol for you during the rehearsal process?

Zhang Aijia:

For me, the most important protocol is the one we share across the entire rehearsal room. During our very first week of rehearsals, our whole class—alongside the production team—established a set of “class rules” together. I feel that having these rules has brought us closer and fostered a deeper synergy amongst us. It has also made the rehearsal process much more relaxed and enjoyable. Therefore, I believe that sometimes a protocol is not meant to restrict oneself or others; rather, it can be a beautiful way to bridge the distance between people.

He Zeyu

Three protocols:

1. Always believe in yourself.
2. Always believe in the future.
3. Always hold on to your imagination.

Dai Xinyi:

I believe the most important protocol during rehearsals is to respect every choice. It is about acknowledging others' decisions and expressions, without jumping to judgements or dismissing them arbitrarily. Within an environment of inclusivity and trust, we allow the characters and emotions to naturally grow into what they are meant to be.

PERFORMERS' MESSAGE

What is the most important protocol for you during the rehearsal process?

Shen Yao:

During rehearsals, I feel we should push back against the mindset of treating the process like an exam. It is perfectly fine to fluff a line or pitch a bizarre idea—it might even lead to unexpected, brilliant results. I hope everyone feels emboldened to express themselves and becomes less afraid of making mistakes.

Liang Xiaomu:

I believe that the most important consensus during rehearsals is that everyone shares a common goal and strives towards the same direction. Through this production, I have met a new director, a new stage manager... Although we come from different disciplines, this shared goal has brought us closer together and deepened our understanding of one another.

CREATIVE AND PRODUCTION TEAM

Director:
Selena Lu

Artistic Director/
Producer:
Liu Xiaoyi

Co-Producer/
Graphic Designer:
Huang Suhuai

Dramaturg:
Deng Xiaofei

Production
Manager:
Victoria Anna Wong

Stage Managers:
Linfelide Pte. Ltd.

Lighting Designer:
Emanorwatty Saleh

Sound Designer:
Meng Jiaoyang
(Intern)

Video Designer:
Zhu Xuanru (Intern)

Project Coordinator:
Chen Yu Chi (Intern)

Production
Assistant:
Nurul Hanna Daud

Performers:
Chua Wen Sin
Crebee Gan Yuen Yean
Dai Xinyi
He Zeyu
Liang Xiaomu
Shen Yao
Zhang Aijia

CREATIVE AND PRODUCTION TEAM



Director
Selena Lu

Selena Lu is an independent theatre maker, director, and teacher. She is the co-founder of the *_ao_ao_ing* ensemble and the founder of Birdie Theatre Education Network. Her practice focuses on collective creation and documentary theatre, often intertwining “real materials”—such as oral accounts, documentary footage, and fluid texts—with literary metaphors through workshops involving both professional performers and non-professionals. Her work has been commissioned or presented by the Helsinki Festival, the International Ibsen Awards, London Dash Arts, Wuzhen Theatre Festival, Beijing Nanluoguxiang Performing Arts Festival, and prominent Shanghai institutions including McaM, PSA, and the Shanghai Dramatic Arts Centre. Additionally, she has been selected as an Artist Fellow for the International Forum of the Berlin Theatertreffen, the Hannover Theatre Festival, and the Taipei Arts Festival.



Artistic Director / Producer
Liu Xiaoyi

Liu Xiaoyi is an artist, curator, educator, and cultural strategist based in Singapore. He is the Artistic Director of the theatre collective Emergency Stairs and is widely regarded as one of the leading figures in contemporary experimental theatre and intercultural exchange in Asia. Over the past two decades, Liu has consistently pushed the boundaries of theatrical form while building long-term, cross-border platforms for independent artists. His work is situated at the intersection of artistic practice and cultural systems, exploring the dynamic relationships between art, society, technology, and education. As a curator and educator, he has launched numerous platforms such as Southernmost, Emergency Camp, The Peripheral Experiment, and Emergency Academy, which have become important hubs for artistic dialogue across Asia. Liu is the recipient of several major awards, including the “Lee Kuan Yew Gold Medal”, Singapore’s “Young Artist Award”, and Asia Weekly’s “Global Outstanding Young Leader Award”. Since 2023, he has been the artist-in-residence at Linjiang New District in Jiangsu, China. In 2024, he was appointed Fellow (Artistic Exchange) at the Faculty of Performing Arts, Nanyang Academy of Fine Arts (NAFA), University of the Arts Singapore, and in 2025 he was invited as Guest Professor at the Institute for Applied Theatre Studies in Gießen, Germany.



Co-Producer/
Graphic Designer
Huang Suhuai

Huang Suhuai is a multidisciplinary artist-curator whose practice traverses visual art, theatre, and socially engaged art. Her work explores themes of identity, memory, and the relationship between the body and everydayness. This investigation takes form through drawing, mixed-media installations, experimental theatre, and participatory practices. She is the founder of Plain Studio and currently serves as Executive Director of Emergency Stairs, where she continues to expand her artistic research through curatorial projects and cross-disciplinary collaborations. Her recent initiatives include the cross-media theatre production *Seahigh*, the community arts programme *River Initiatives*, and the interdisciplinary lab *InterFlux*.

CREATIVE AND PRODUCTION TEAM



Dramaturg
Deng Xiaofei

DENG Xiaofei is a playwright, theatre maker, and educator working across Chinese-language theatre, performance-making, and text development. She holds a dual Bachelor's degree in Theater and Performance Studies and Economics from the University of California, Berkeley, and a Master's degree from the National University of Singapore. She currently teaches at the National University of Singapore and Nanyang Academy of Fine Arts (NAFA), University of the Arts Singapore. Her stage play *Outliers* was produced and presented at the Shanghai Dramatic Arts Centre's 2024 New Play Incubation Festival. She also participated in the collective improvisational creation and production of Stan Lai's *AGO*, serving as the director's and playwright's assistant.



Stage Manager
Linfelide Pte. Ltd.

At Linfelide, we believe that the most crucial step of any execution is fostering connections. From exhibitions, to events, to brand identity designs, we take over what's complicated, so that you can focus on what truly matters: your vision. We plan and execute meticulously crafted events, from intimate workshops and theatre productions to large-scale conferences. Our services encompass all aspects of event production, including concept development, logistics management, and audience engagement, ensuring a welcoming and impactful experience.

Recent credits include *Othello* at Esplanade, *Zechariah Goh: A Choral Odyssey* at Victoria Concert Hall and *Fake Performance is Real Performance* as part of Industry Project 2025 at Nanyang Academy of Fine Arts. The team specialises in bridging the gap between artistic vision and technical execution, ensuring every performance and event runs with clockwork efficiency.



Lighting Designer:
Emanorwatty Saleh

Ema began her theatre journey in 1992 and made her professional debut as a lighting designer in 1997. She later earned a Bachelor of Arts in Technical Theatre Arts from LASALLE College of the Arts in 2007, before taking a brief hiatus for motherhood. Working across diverse cultural and linguistic communities, she believes theatre transcends language and ethnic boundaries. Upon returning, she developed a distinctive "street style" approach — embracing exploration, experimentation, and unpredictability, and continues to expand her practice, particularly in digital design. Over the past three years, Ema has collaborated as a lighting designer with Nanyang Academy of Fine Arts (NAFA), working closely with different cohorts, directors, lecturers, and collaborators, alongside Emergency Stairs. This ongoing journey has been deeply meaningful and nurturing, shaping her artistic growth while supporting and mentoring emerging theatre-makers.

CREATIVE AND PRODUCTION TEAM



Sound Designer:

Meng Jiaoyang

Meng Jiaoyang, born in Shanghai in 2001, currently resides in Singapore. He is engaged in theatre performance, photography, and theatre sound design. He has participated in the 1st to 3rd editions of the Emergency Camp hosted by Emergency Stairs; Li Xie's Meyerhold Method performance workshops. Jiaoyang believes imagination determines the depth of character development. In his creative process, he reflects on how human circumstances, mental states, and perspectives influence choices, seeking pathways through life's challenges. An avid photography enthusiast, he excels at capturing the unique chemistry that emerges from the interplay of people's movements and expressions.

(ig @kid5a7mnesia)



Video Designer:

Zhu Xuanru

Zhu Xuanru graduated with a diploma in Design Communication and Experience from Lasalle College of the Arts. She is dedicated to exploring the fusion and symbiosis of various theatrical elements. Having grown up and studied in a multicultural environment, she maintains a sustained creative interest in the interplay of language, identity and narrative styles within the theatre. She hopes to continue refining her craft by capturing authentic and subtle moments, using spatial and visual composition as her creative medium.



Project Coordinator:

Chen Yu Chi

You-Chi is currently a Year 1 student in BA Contemporary Chinese Theatre at the University of the Arts Singapore (UAS). She has participated in dance film projects such as *Here Now* and *Peeping Tom*, as well as site-specific theatre productions. Gradually extending her practice into physical theatre and collaborative creation, she continues to explore diverse theatrical forms throughout her studies, while developing a strong interest in community theatre and applied theatre.

CREATIVE AND PRODUCTION TEAM PERFORMERS



Ariel Chua Wen Sin

Ariel Chua is currently pursuing a Diploma in Theatre (Mandarin Drama) at the Nanyang Academy of Fine Arts (NAFA), Singapore. Within her practice, she is interested in the art of listening and the power of presence, focusing on the intricate connections between individuals within artistic structures and processes. Rather than providing definitive answers, she is drawn to the unsaid — the complex emotions and relationships that exist beneath the surface of a performance. Since 2024, Ariel has been involved in a diverse range of stage and screen projects. Her performance credits include the stage production of *A Doll's House*, as well as screen appearances in Wawa Pictures' *Youth Bird* and *Agent of Fate*, and the music video *Waiting in the Dark*. Beyond performing, she has contributed to technical roles at the ATEC (Asian Theatre Education Centre) Theatre Festival and worked

backstage for Dreamcatcher. Through these multifaceted experiences, she continues to deepen her understanding of the theatrical machinery and reflect on her evolving role within the industry.

Guided by curiosity and an emerging creative voice, Ariel views theatre as more than just a space for expression; it is a site of human connection and warmth. As she continues to explore her artistic path, she hopes to carry these values forward, sharing them with the community through her work and collaborations.



Crebee Gan Yuen Yean

Currently a Year 3 student majoring in Theatre (Mandarin Drama) at the Nanyang Academy of Fine Arts (NAFA), Crebee believes that acting is a journey through lived experience—a process of connecting deeply with the lives of others. With a background in dance from a young age, her extensive stage experience ignited a passion for performance, leading her to pursue theatre as her primary artistic path. During her studies, she has built a solid foundation in character development through performances in classical works, including *A Doll's House*, *Twelfth Night*, *The Good Person of Szechwan*, and *Antigone*. Beyond the classics, she is actively engaged in contemporary theatre practices, exploring the relationship between the body, space, and performance to continuously expand her artistic vocabulary.

CREATIVE AND PRODUCTION TEAM PERFORMERS



DAI XINYI

Xinyi is currently a Diploma in Theatre (Mandarin Drama) student at the Faculty of Performing Arts, Nanyang Academy of Fine Arts, Singapore. She believes that acting is a journey through lived experience, a process of connecting deeply with the lives of others. On stage, she finds joy in inhabiting diverse roles, constantly seeking artistic breakthroughs while refining her craft through rigorous rehearsal and interpretation. Selected Credits include: *A Doll's House* (Nora); *The Good Person of Szechwan* (Shen Teh / Shui Ta); *A Midsummer Night's Dream*: (Helena) and *The Blue Bird* (Stage Manager).



He Zeyu

He Zeyu is currently pursuing a Diploma in Theatre (Mandarin Drama) at the Nanyang Academy of Fine Arts (NAFA), Singapore. Specialising in performance, he is well-versed in the methodologies of Stanislavsky and Brecht, with a versatile artistic range that spans drama, musicals, and vocal performance. His stage experience includes portraying iconic roles such as *Hamlet*, through which he has cultivated a distinctive personal philosophy on the nature of theatre. A consistent high-achiever, Zeyu is a recipient of the Dean's List Award and the academy's highest accolade for physical performance. Beyond the stage, he also possesses experience in course planning, reflecting his interest in the structural and pedagogical aspects of the performing arts.



Liang Xiaomu

Liang Xiaomu, who previously portrayed Torvald Helmer in *A Doll's House*, undertook a rigorous exploration of backstage operations for her graduation theatre production. By mastering every facet of the craft—from lighting and sound design to the intricate handling, assembly, and restoration of props—she gained a profound appreciation for the unseen dedication and seamless coordination required behind the curtains. This revelation has deeply informed her transition back to performance, fueling a more holistic and grounded approach to embodying her characters on stage.

CREATIVE AND PRODUCTION TEAM PERFORMERS



Shen Yao

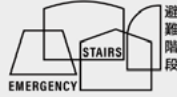
Shen Yao is currently pursuing a Diploma in Theatre (Mandarin Drama) at the Nanyang Academy of Fine Arts (NAFA), Singapore. Throughout three years of rigorous study and practice, she has developed a profound interest in backstage operations, specializing in stage management, rehearsal coordination, and production management. Having provided vital support for numerous academy productions, she has gained a comprehensive understanding of the theatrical machinery and finds great fulfillment in the precision required to ensure seamless performances from the spaces unseen by the audience. Complementing her technical expertise with systematic training in acting and vocal delivery, Shen believes that the integration of onstage and offstage experiences is essential to achieving a holistic understanding of theatre as a collaborative art form. She remains committed to exploring the synergy between these disciplines to support the creation of impactful performance work.



Zhang Aijia

A graduate of the Puppetry Performance programme at the Secondary School of Shanghai Theatre Academy, she is currently pursuing a Diploma in Theatre (Mandarin Drama) at the Nanyang Academy of Fine Arts (NAFA), Singapore. With six years of rigorous professional training, she holds the firm conviction that the stage is a transformative space where the soul meets the story, and where years of dedicated preparation are finally revealed to the audience. Her stage credits include portraying Dr. Rank in *A Doll's House*, the title role in *Mother Courage and Her Children*, and both Creon and the Chorus in *Antigone*. In addition to her work as an actor, she has cultivated a comprehensive understanding of theatre through diverse technical and ensemble roles, including serving as a subtitle operator for *The Blue Bird* (a NAFA x Asian Theatre Education Centre collaboration), contributing to the set and props teams for *Koppi Not Kosong* and *I Am Your Father*, and appearing as a guest actor in the web series *Tian Luo Di Wang*. Through the disciplined use of voice, movement, and emotional interpretation, she continues to explore the inner lives of characters, bringing a vivid and dedicated presence to every role she inhabits.

STAND WITH THE SINGAPORE FRINGE FESTIVAL



Stand with the Singapore Fringe Festival.

Emergency Stairs will pledge **one-third** (33.3%) of the total net box office proceeds from our upcoming season in late April and early May—featuring *Backstage Protocol* and *Pulau Rindu* — to the

SINGAPORE FRINGE FESTIVAL

The Singapore Fringe Festival is an annual, curated arts festival organised by The Necessary Stage (TNS) since 2005.



A City Without a Fringe is a Disgrace

By Liu Xiaoyi

The true cultural measure of a city is not the number of glossy, shimmering theatres it builds. It is whether it allows the voices in the shadows, on the margins, and in the laboratories to grow wild.

The spirit of the Fringe is, by nature, both a supplement and an offence to the “centre.” It traces its lineage to the

STAND WITH THE SINGAPORE FRINGE FESTIVAL

uninvited artists on the streets of Edinburgh—a constant reminder that the most primal cultural energy rarely thrives under the mainstream spotlight. Instead, it lives in the cracks: the undefined, the untamed, and the interstitial.

For a city like Singapore—a place that prizes precision and order—the “margin” is not a luxury; it is a necessity. Singapore should be more than an efficient port. It must be a laboratory for friction and contestation. If “Cultural Hub” is to be more than a hollow slogan, it must be a platform that genuinely connects independent artists from across the globe. A city without a Fringe is a disgrace.

Since its inception, Emergency Stairs has lived on the margins. We are advocates of the experimental and practitioners of exchange. We know exactly how gruelling it is to create in the absence of institutional and commercial safety nets. But we also know that it is precisely this hardship that sharpens the edge of art.

We believe this: to do what is difficult is the most essential act of culture, and to do what is dangerous is the safest strategy for creation. When an artist—or a festival—no longer feels the weight of a threat, when the work ceases to be a “dangerous” exploration, art begins to wither.

Therefore, we have decided on a small but resolute action: Emergency Stairs will pledge one-third (33.3%) of the total net box office proceeds from our upcoming season in late April and early May—featuring *Backstage Protocol* and *Pulau Rindu*, co-presented with NAFA—to the Singapore Fringe Festival.

STAND WITH THE SINGAPORE FRINGE FESTIVAL

While this is not a massive sum, it carries two fundamental intentions:

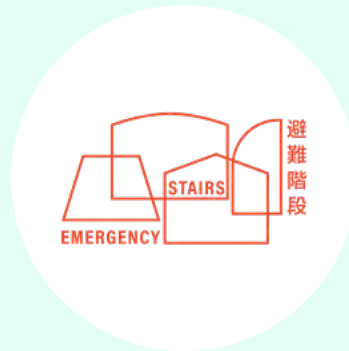
First, it is an act of industry solidarity. The Fringe is an indispensable laboratory for contemporary art in Singapore. As an arts group that has long benefited from this ecosystem, we believe that giving back is an instinct for survival. We must ensure that the ecosystem supporting us all continues to breathe.

Second, it is a lesson for students. I want our students and the next generation of artists to see that we are not just creators working in isolation; we are part of a larger community. We have a responsibility to uphold and protect one another.

Finally, I call upon every audience member, every peer, and everyone who cares about the cultural future of Singapore: Stand with the Singapore Fringe Festival. To protect the Fringe is to protect the spirit of the city; it is to safeguard the right of every creator to challenge the boundary.

Without the Fringe, there is no true cultural evolution. Without the margins, the centre remains empty.

ABOUT EMERGENCY STAIRS



Emergency Stairs is a Singapore-based international experimental arts group.

Since its founding in 2017, Emergency Stairs has quickly established itself as one of the representative experimental arts groups in Singapore, and is regularly invited to perform and exchange in more than 30 cities around the world.

Under the leadership of Artistic Director Liu Xiaoyi, Emergency Stairs has created a body of works that challenges the existing boundaries of theatre making. The company has also devoted itself to the development of cross-media art forms and cross-cultural art environments by initiating international exchanges, the cultivating of cultural leadership among artists, and promoting arts research and arts criticism.

Emergency Stairs endeavours to be a leading cultural institution in the region.

For more info: <https://emergencystairs.org/>