

Nine Dates with Content and Coffee

Date 5: Interviewing



香港中文大學

The Chinese University of Hong Kong

訪問

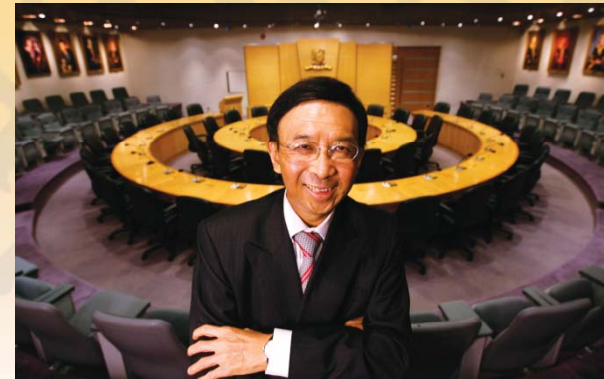
- 準備工作
 - 資料搜集
 - 與受訪者溝通
 - 與攝影師溝通
- 臨場技巧



資料搜集

■ 機構/人物/活動的背景資料

《中大通訊》382期，鄭海泉



在唸大學的火紅年代，你曾參與不少社會運動，這份經歷會否令你對現在參與社運的年輕人多了體諒？

會。年輕人只道這個世界有不公義，我們便要鬥爭。我們有時候也有點蠻來，譬如說我們支持失明工人，指責廠方給他們的工資太低，卻完全沒有考慮到他們製造的產品賣不到高價錢，沒考慮廠方的負擔能力，只是很單純地想為人服務，為有需要的人發聲。學生就是這樣的，正義感掩蓋了一切，非黑即白。這類衝擊是人生寶貴的一課。找到自己的信念，或曾經追尋過你的信念，是最有福的。最不幸的是無無聊聊過了一生，甚麼也沒信過。我是無悔的，不過，作為過來人，我仍想指出無論從事任何運動，無須用侮辱對方作為表達意見或爭取的手段，也無須妨礙他人的權利。必須多點聆聽你的「敵人」，細心觀察或從別人的角度去審視問題，尊重對方。侮辱性的言語或行動會適得其反，令本來同情你的因而不接受你的意見。



■ 討論範疇的基本知識

《中大通訊》403期， 鄺勵齡

你最初常演唱女低音或女中音的曲目，現在則多是女高音，何解？

中學女生都愛唱高音，我是少數低音較突出的，自然就歸入低音部。十多歲學聲樂，接受的是女中音的訓練，老覺得音色厚一點比較安全，感情比較充沛，還是這兩年在荷蘭才領悟要把音色均勻調和。老師常叮囑我不要故意用胸腔把聲音加厚，要兼備頭腔和胸腔，不可偏重。

可曾遇上難以衝破的關口？

大學畢業後在英國那一年，總是不知道怎樣才可進步。有些位置，總是不能順利渡過，唱高音很辛苦，低音則不知怎的總是用太多氣。我很迷惘，是作品不適合我？還是我的技巧出了問題？到了荷蘭，得到老師的指點，再多看一些聲樂著作，融會貫通下才找到對策。我以前是憑感覺多一點，現在才加進理論。



■ 言論

《中大通訊》351期，李歐梵



8 數十年後，甚麼最堪追憶？ What has been most memorable?

你知道波德萊爾這句話：現代性便是短暫性、飛逝性和偶然性。事物的興起與殞落都來得太快，一下子便沒有了，來不及珍惜和懷念。有時候我對將來非常悲觀，我甚至想，將來的人都是失憶的，可能只想現在與將來，不想以前。如果要追憶，就是從許鞍華等人開始製作《獅子山下》、從新浪潮開始到八十年代末這段期間香港的勃發創意，我想將來的人一定會想起這個。

■ 網誌，面書



《中大通訊》340期
何凱琳

8 「我希望終有一天能夠山雞變鳳凰，Phoenix這名字可時刻提醒自己。」為甚麼以山雞自比？

'The name "Phoenix" reminds me that one day I will transform from a rooster to a phoenix.' –Why do you compare yourself to a rooster?

我的生肖屬雞，雞是不會飛的，鳳凰可會呢，會飛便更自由，去得更遠。五百歲的老鳳凰還可以浴火重生，象徵遇到困阻也可振作。還有，傳說鳳凰的眼淚有治療能力，我覺得很有意義。

- 曾刊登的訪問
 - 曾披露範圍
 - 未探索範圍
 - 容忍度，直率度
- 評論



與受訪者溝通

- 訪問目的
- 討論範圍（可附題目）
- 刊載形式（宜附樣本）
- 所需時間
- 往訪人數



■ 攝錄安排（場地，服飾，動作要求）

《中大通訊》459期



Getting the Hang of the Game

Prof. Jiang Liwen shares his 'work-hard, play-hard' attitude with Newsletter readers.

《中大通訊》445期

道德難題兩面觀——哲學家看生死倫理



與受訪者機構溝通

- 諮詢助手有關受訪者的喜惡
- 場地設置（空間、供電、光線）



《中大通訊》443期



中大通訊》445期

與攝影師溝通

- 訪問程序
- 機構背景，受訪者身份
- 受訪者近照，喜好



《中大通訊404期》

■ 器材需要



版面設計初步概念

Thus Spake 如是說

黃錦輝教授

工程學院副院長 (外務)
Associate Dean (external affairs), Faculty of Engineering

What is creativity from an engineering point of view?

From an engineering point of view, innovation is the use of technology to turn creativity into reality, to bring the value of technology outside the lab for the benefit of society. Industry does it. Academia does it. But the motives are different. The former stresses application. It is driven by the market and monetary returns. The latter emphasizes conceptual design and breakthroughs in research; its objective is to develop new theories and knowledge.

How has the University fared in this regard?

The University has a tried and tested system that provides technology transfer services to students with the creativity and the will to become entrepreneurs. The aim is to give them the appropriate guidance while cultivating leaders of the future for industry. The University holds frequent interdisciplinary activities, such as the Vice-Chancellor's Cup of Student Innovation, to identify talent and technology with potential. Then, through its vast alumni and social network, it will put the award-winning students in touch with the right people, and create commercial opportunities for them. The University also collaborates with downstream partners, such as Hong Kong Science Park, to help students set up companies to bring their ideas to fruition.

What's the situation for technology transfer in Hong Kong's institutions of higher learning?

The local institutions of higher learning devote a lot of effort to promoting innovative technology, but with varying aims. Some focus on application; some on basic academic research. The former is more proactive and has closer links with industry. The Chinese University belongs to the latter. From its base in teaching and research, the University invests resources to help the would-be inventors among its students to realize their creative. In terms of tracking, CUHK takes part in technology fairs every year, including the China Hi-Tech Fair, the Hong Kong Electronics Fair, to showcase the creative outcomes of its researchers and students.

What is the situation of government, industry, academia and research collaboration in mainland China?

The mainland is more zealous than Hong Kong about promoting technology research. Once a policy is launched, the provincial and municipal governments would complement the efforts of the central government and render active support to national development. The 12th Five-Year Plan for Science and Technology Development is a case in point. That said, CUHK has been keeping in pace with the mainland, by encouraging faculty to take part in its important research projects and contribute to the country; and by capitalizing on its own research strengths and reputation to attract research funds and talent from the mainland overseas, and bring about international collaboration.

You've been working at CUHK for almost 20 years. How does it feel?

I started working here when I returned from Germany in 1993. Not long after I joined, the Faculty of Engineering put me in charge of innovation promotion and technology transfer in the Centre for Innovation and Technology. Over the years, the centre has slowly built a system of innovation with the support of the Faculty's staff and teachers, and our achievements today show that our hard work has paid off.

What are your hopes for the future?

Looking into the future, I hope the government can set up a Bureau of Technology as soon as possible and draw up an effective innovation and technology policy, so that the research results of CUHK and other institutions can be more widely applied to industry. ☺





No. 401, 19.6.2012

Thus Spake 如是說

鄭竹文教授

英文系助理教授
2012新加坡文學雙年獎得主

What is a second language?

我的學生和士都係在新加坡國立大學唸的。我讀了一個新加坡兩年英文文學的碩士。而讀詩，我用傳統和學問的方法去讀，由英文學不識到漸漸懂得人話，也讀詩和創作，以及了解作家寫作動機。所以，我對寫詩最重視的是寫真，就是寫你真實的想法和感受，而詩，對你的不同情況（就在最初階段）而是地把你物化，之後就更更真實的性情，英文則較為簡潔和平直。有一段日子，我寫梅花有三節，小時寫小說，一年後才寫這首不滿意。

What is the major struggles and challenges as a poet, apart from the sense of inadequacy (from not being as well-versed in Chinese culture as you'd like) as expressed in 'A Second Language'?

I like literature because it gives me a good reason to read and write and be social; I'm not a very socially inclined person. But being a poet is also about reading poems and organizing events. I have to force myself to go out and give readings. I've also given talks at various public events such as the Hong Kong International Literary Festival as well as the Hong Kong Book Fair.

What has your experience teaching creative writing at CUHK been like?

Students from different backgrounds take my creative writing course every year. Poetry isn't only about your sense of the language; it's about life and your feelings. As long as you feel, you can write. In Hong Kong, English is a pragmatic language. It's a tool, but I try to show my students that it's also a medium of thinking and feeling, one that has to do with their cultural identity.

English is more commonly used in Singapore, so English language poets can apply for publishing grants and for funding to read at literary festivals or take part in seminars. There's a larger audience for English language writing in Singapore. To Hong Kong, there's a lot more support for Chinese writing. Any favourite poets?

Yes, Edith Wharton, other writers outside are for the teaching (after) of Singaporean poetry. He was my mentor for a year when I was an undergraduate. There are many ways of or his class, and he was looking at me. I will meet up with him when he comes to Hong Kong.

What is the main difference between writing in post-colonial Hong Kong and post-colonial Singapore?

In general, most poets writing today engage in free verse. But free verse is about abandoning traditional rules to follow other artistic rules as it is. But says, it's never really free. Free verse sounds becomes very important. That said, there are different aesthetics to poetry. Some poets have no sense of sound, but handle abstractions very well and there is a wonderful rhythm to their ideas. Some have a good sense of sound and their poems read very well to being read out loud.

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No. 412, 4.2.2013

■ 所需角度、比例、氣氛



■ 確認地點，時間，當日溝通模式

臨場技巧

- 基本禮貌
 - 再次勾點訪問目的
 - 略事寒暄 消除隔膜
 - 請准錄音
 - 不批判
 - 不打岔
 - 專注



設題

- 因應訪問目的、對方身份，擬定「官方」問題，例如：校董會主席、研究所所長、人事處處長
 - 避免懶問題：有什麼大計？



■ 加入個人問題

■ 破冰

《中大通訊》459期，姜里文

你在廣州的華南農業大學讀書。你是廣西人嗎？是否自小就對植物感興趣？

我來自梧州，那是廣西一個風景漂亮的古老小城，那裏是講白話的。我的高考成績足以申請重點大學，但我當時沒有特別喜歡某一科目，剛巧看到華南農業大學的介紹裏有一張森林的照片，我被它吸引，所以就申請了。那時我對植物沒有甚麼認識，不過我小時候也頗多接觸植物，因為我母親曾經在農村當赤腳醫生，我常跟着她到農村去。



■ 人物更立體

《中大通訊》380期

8 你有裝幀書本的興趣，現在還有做這個玩藝兒嗎？
究竟樂趣在哪？

Do you still do bookbinding? How do you enjoy it?

沒有時間了，這可是香港呢！裝訂書本講的是手工時代的樂趣，當代生活的工具性太強了，人被專業分割，單向度化。做手工的時候你會感到身體、四肢、頭腦、神經是整體地活着，會享受到活着的完整質感。



■ 在框框中尋突破

3 你推廣崑曲多年，在多地掀起轟動，該怎樣把這熱潮承繼下去？

Your efforts at promoting *kunqu* has made it extremely popular in many places. What should be done to maintain that popularity?

政府和民間應該雙管齊下。既然聯合國把崑曲定為人類文化遺產，中國政府就有責任給予保護承傳，更應該如保護青銅器、宋五窯瓷、秦俑般嚴肅，在國宴或國外作最高規格的文化展示，把崑劇推出去。港台多個基金支持我們的推廣工作已好幾年，只是中國大陸的企業還沒有很強的支持文化觀念。

《中大通訊》341期



■ 發掘對立面

9 你甚麼時候會感到失敗？又如何從失敗的情緒中走出來？
When do you feel that you've failed? How do you recover from failure?

做任何事情都可能遇到失敗，申請研資局補助金不果、論文給打回頭、女兒進不了我心儀的大學、早前嘗試競逐在港舉辦全球最大的肺癌會議但最終輸給悉尼……，都是失敗，但我很看得開。年紀愈大，益發覺得沒甚麼大不了，情緒上也沒甚麼應付不來。當然，在競爭之前採取這種態度的話，是未戰先降，但失敗後必須這樣平衡負面情緒。我這一生真正緊張得手心出汗、心跳加速的，就是領取女兒成績表的時候。其他的，管他！

《中大通訊》385期



■ 爭論，求證

李歐梵論陳慶恩歌劇《蕭紅》

「然而我聽來聽去，就是不夠抒情！」

《明報》2013年3月10日

《中大通訊》453期

「有些觀眾因為未能在《蕭紅》聽到類似西方歌劇的詠歎調而若有所失，是刻意安排的嗎？李歐梵教授認為《蕭紅》抒情不足，新作《大同》會否相應調校？」



- 按本子發揮跟進
 - 靈活處理發問次序
 - 因勢利導，豐富內容

《中大通訊》443期伍桂麟

人們初次得悉你的職業，會有甚麼反應？

有些人會以為防腐師是做食物加工，是製罐頭的。了解工作性質後，年紀和我差不多的八十後多會問：對着那麼多遺體，是否很嚇人？有遇見鬼嗎？成熟點的朋友會關心：這工作對你有甚麼意義？會影響交女朋友嗎？結婚沒有？

那你結婚沒有？

找合適對象其實真不容易，但很是幸運，我找到了。太太在老人社福機構工作，我們結婚周年旅行曾一塊參加生死教育交流團，參觀醫院、老人院、殯儀館和墳場，看台灣、韓國等地在生死文化跟香港的異同。兩人的工作和興趣可以掛鉤，是有趣的，儘管太太也說，下次旅行不如去一些浪漫一點的地方吧。



- 就官方/樣版答案追問，要求界定、細節
- 若對方離題萬丈，禮貌介入
- 略加己見，誘發對方表達立場
- 忌喧賓奪主，忌賣弄
- 注意弦外之音，適當補充，澄清



- 不問蠢問題
- 邀請受訪者增添討論範圍
- 控制時間



感激每一個與你分享經驗的人！
謝謝！

