



COURSE CODE: PSYC308 (ALSO A SMU-XO COURSE)
COURSE TITLE: PSYCHOLOGY STUDY MISSION: CULTURAL IMPACT ON CREATIVE INDUSTRIES

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Course Goals

This Psychology Study Mission, also a SMU-XO course, is offered in collaboration with the Institute of Creative Industries Design at the National Cheng Kung University (NCKU), Taiwan. We design the course in order to benefit students through four learning goals:

1. Provide an **advanced understanding of the theoretical and empirical work** on the psychological science of creativity/innovation and relevant areas at both the individual and collective levels (e.g., creative cognition, the roles of bicultural identity and multicultural experience in creativity, multicultural teams).
2. Receive hands-on experience in **utilizing design thinking** to generate ideas and design prototypes.
3. Apply both theoretical knowledge and design thinking skill in a project that involves a **business client in Taiwan's cultural and creative industry**.
4. Engage SMU students in **cross-cultural collaboration with Taiwanese students** through working together on a client-based project.

This elective will feature a visit to Tainan, Taiwan. The field trip will provide students first-hand experiences about how the topics they learn in class can be exemplified and applied in the real world. The course also introduces design thinking as a process of creative problem solving. Design thinking has been identified as a powerful tool for problem identification, idea generation, prototyping, and testing, which is an extremely important skillset to acquire for study and work. This course bridges critical discussion of academic articles with practice of design thinking and in-the-field experience to provide students a well-grounded understanding on the cultural dynamics in creative industries.

This course comprises three components: three seminar sessions and a one-day workshop on design thinking at SMU, and a one-week study mission to Tainan, Taiwan.

Learning Outcomes

Since globalization and innovation are two key forces that shape individual and business success in the 21st century, **this course aims to enhance students' understanding on how people can utilize their cultural knowledge to generate creative and innovative ideas, by means of integrating different perspectives, theories, strategies, and technologies**. In this multicultural environment, people must collaborate effectively across cultural borders, broadly defined, to solve pressing problems and to develop new products and solutions that will appeal

to the global market. Cultural and creative industries are one of such sectors that emphasizes culture as the foundation for developing and supporting industries through creativity (e.g., cultural tourism, community cultural development, performing art, product design). Via collaborating with the students and faculty members in the Institute of Creative Industries Design at the National Cheng Kung University, SMU students will have hands-on cross-cultural collaboration experiences with their Taiwanese counterparts. Through participating in class discussions and learning different case studies of Taiwan's cultural and creative industries during the field trip, students will receive ample opportunities to sharpen their cultural knowledge and skills and to apply these new insights to benefit creative productions in the real world. Students will also gain cultural immersive experiences through conducting in-depth analysis of the business client in their SMU-NCKU work team. At the end of the course, students will be able to integrate theories of culture, psychology, and design thinking to broaden their knowledge about the development and sustainability of cultural and creative industries. They might also identify from the insights gained from the Taiwan cases to benefit the cultural and creative industries in Singapore.

Class Format

Course components include (a) three pre-trip seminar-style class sessions, (b) a one-day workshop on design thinking, (c) a seven-day field trip to Tainan, and (d) a field-trip exit sharing and presentation.

In the pre-trip sessions, we will discuss major theoretical and empirical work on the psychological studies of creativity/innovation as well as the applications of theoretical concepts in the field.

In the one-day workshop, a NCKU faculty expert on design thinking will introduce the notion of design thinking and deliver a hands-on session to guide students through different stages of the design thinking process. As a practice to prepare for the client-oriented project, students will apply the design thinking concepts they have learned from the workshop to solve a given problem and give a short presentation at the end of the workshop.

In the 7-day field trip, we will visit Tainan and conduct a field project by (a) visiting cultural creative parks, museums and galleries, institutes or studios in the field of cultural and creative industry, (b) attending talks and sharing given by renowned entrepreneurs and scholars with extensive experience in cultural and creative industries, and (c) participating in a hands-on project involving data collection (e.g., recording and documenting data via observations and interviews). Students will then work in their cross-cultural team to complete their client-based project by proposing solutions, implementation plans, and design prototypes to address the identified client-centered problem. At the end of the trip, they will provide an exit sharing and presentation to a group of audience involving the client, cultural entrepreneurs as well as faculty and students in the Institute of Creative Industries Design at NCKU. Feedback on the projects will be given after group presentations.

Eligibility, Prerequisites, and Selection Criteria

The class is limited to a maximum of 20 students per section. Priority is given to SOSS students who satisfy the following criteria. Final selection of students into the course is determined by the instructor.

1. Senior and junior students have the first priority.
2. Psychology major (1st and 2nd major) has the first priority. B(SocSc) student who is non-psychology major is next. Non-B(SocSc) is eligible but only when space is still available.
3. Freshman is not eligible for study mission course.

4. Completion of PSYC001 Introduction to Psychology and PSYC110 Psychology Research Methods I or an equivalent Methods related course offered by any of the SMU Schools (e.g., Research Methods in SOCG and POSC, Research Methods courses offered in LKCSB).
5. Basic Chinese language (Mandarin) oral and reading skills are recommended but not required.
6. GPA will also be considered but will not be the most important criterion.
7. Students are not allowed to audit the course.

A selection interview will be conducted *if necessary* (dates to be confirmed). Shortlisting and confirmation of enrollment must be completed before BOSS 1 begins.

Assessment Methods

To monitor, promote, and evaluate learning, students will be evaluated based on the following four components. More details of each component will be provided in class.

Course Participation	30%
Group presentation and participation at the one-day workshop	15%
Group Project	40%
Field-Trip Individual Reflection Paper	15%

Evaluation Criteria

Course Participation (30%)

The following are some criteria used to evaluate each student's level and quality of participation:

1. Raising questions related to the lecture and class discussion.
2. Making comments related to the lecture and class discussion.
3. Responding to questions from the instructor.
4. Active participation in activities during class, the one-day workshop and the field trip.
5. Raising questions, initiating a discussion, and making comments as part of the audience during group presentations.
6. Attendance and punctuality in all the activities during class, the one-day workshop, and the field trip.

One-day Workshop Presentation and Participation (15%)

During the one-day workshop, students will work on design thinking tasks as a practice to prepare for the main client-oriented project. They will apply the design thinking concepts they have learned to solve a given client-based problem and give a short presentation at the end of the workshop.

Group Project (40%)

The nature of the group project will be explained in class. During the overseas trip, students will deliver a presentation on their group project (30-45 mins). All students in the same group will receive the same mark unless there are exceptional circumstances in which the instructor considers it to be inappropriate. The following criteria will be used to evaluate the performance of the group presentation:

1. Covering key concepts and issues of the topic.
2. Soundness of arguments and clarity of positions on issues raised.
3. Adopting a critical thinking approach as opposed to simply rephrasing.
4. Creativity and feasibility of the idea prototypes.

The organization and presentation skills will also be considered when evaluating the group presentations:

1. Keeping to the allocated time for the presentation.
2. Minimal reading from notes during presentation.
3. Effective use of visual aids – clear and succinct.
4. Ability to engage the audience in discussion of the issues raised.
5. Well-structured in linking presentations by individual members to a coherent group presentation.

Note: Each group has to turn in a hardcopy of the presentation materials on the day of presentation.

Field Trip Individual Reflection Paper (15%)

Students will write a reflection paper after the field trip. Students should first report one of the activities they have participated in the field trip in which they have gained most insights regarding cultural and creative industries. Then, students should comment intellectually on the selected activity and reflect how the new perspectives have promoted their understanding about the role of culture in creativity/innovation. Students should make sure to incorporate how the theories, research findings, or issues they have learned both in class and in the field trip could be applied to advance their understanding and reflection in the selected activity.

The reflection paper should be double-spaced and between 1200-1500 words. The reflection paper is due by 5pm three days after the field trip.

Course Scheduling

Course components include three pre-trip seminar style class sessions, a one-day workshop, and one class session during the field trip for exit presentation and sharing. The pre-trip class sessions are of 3-hour per session and involve lectures, class activities/ demonstrations, presentations, and discussions. Integral to the course is a 7-day field trip after the exam week to Taiwan.

Consultation with the Instructor

Consultation with the Instructor may be done through emails or individual meetings.

Class Readings

There is no course textbook. Course readings consist of selected book chapters and journal articles (available from SMU e-journal subscription).

Academic Integrity

All acts of academic dishonesty (including, but not limited to, plagiarism, cheating, fabrication, facilitation of acts of academic dishonesty by others, unauthorized possession of exam questions, or tampering with the academic work of other students) are serious offences. All work (whether oral or written) submitted for purposes of assessment must be the student's own work. Penalties for violation of the policy range from zero marks for the component assessment to expulsion, depending on the nature of the offense. When in doubt, students should consult the instructor of the course. If students believe that there has been an infraction by someone in the class, please bring to the instructor's attention. Details on the SMU Code of Academic Integrity may be accessed at <http://www.smuscd.org/resources.html>.

Policy on Attendance and Punctuality

Attendance at all sessions, the one-day workshop, and the 7-day trip to Taiwan is compulsory. Any unexcused absence from these activities will result in a significant reduction in your participation grade. Because SMU prides itself on the participatory instructional style, consistent and punctual attendance is essential. The more you miss, the less you will participate in class activities/discussions; therefore, the lower the grade you will receive from course participation.

Excused Absence

An excused absence is an absence covered by:

1. A medical certificate, which must be submitted to the instructor as soon as possible.
2. A letter from the Dean of your School (explaining why the Dean has approved your absence from this class due to an important SMU commitment, such as an athletic event, conference, case competition, study mission abroad, etc.). It is your responsibility to obtain this letter from your Dean *before* the missed class(es).
3. A letter from your NS Commander (explaining why the Commander cannot reschedule your reservist training if you have a conflict with attending this class on important dates). It is your responsibility to obtain this letter from your Commander *before* the missed class(es).

Unexcused Absence

All other absences will be deemed unexcused (past examples have included taking a driver's license exam, missing the bus, giving tuition, attending birthday parties, taking French lessons, etc.)

Accessibility and Accommodations

SMU strives to make learning experiences accessible for all. If you anticipate or experience physical or academic barriers due to disability, please let the instructor know immediately. You are also welcome to contact the university's disability support team if you have questions or concerns about academic accommodations: included@smu.edu.sg

Emergency Preparedness for Teaching and Learning (EPTL)

As part of emergency preparedness, Instructors may conduct lessons online via the WebEx platform during the term, to prepare students for online learning. During an actual emergency, students will be notified to access the WebEx platform for their online lessons. The class schedule will mirror the current face-to-face class timetable unless otherwise stated.

Copyright Infringement

Please note that only copyright holders are entitled to reproduce their work, publish their work, perform their work in public, communicate their work to the public and make an adaption of their work. Hence, making course materials (owned by the faculty) available for sale or posting such works on websites for gain, is strictly prohibited. Disciplinary action will be taken against those found infringing copyright.

Course Schedule

Week No.	Week	Topics
2	Jan 20 – Jan 26	Session 1: Introduction and Overview: Theories and Approaches of Creativity
4	Feb 3 – Feb 9	Session 2: Motivated Creative Cognition; Multiculturalism and Creativity
6	Feb 17 – Feb 23	Session 3: Creativity and Cultural Identity; Creativity in Teams
8	Mar 3 – Mar 9	<i>Recess Week</i>
9	Mar 10 – Mar 16	One-day workshop on March 9: Design Thinking and Practicum (TBC)
11	Mar 24 – Mar 30	Group consultation session with faculty instructors (mandatory)
12	Mar 31 – Apr 6	Group consultation session with faculty instructors (optional)
13	Apr 7 – Apr 13	Group consultation session with faculty instructors (optional)
14	Apr 14 – Apr 20	<i>Revision Week</i>
15-16	Apr 21 – May 4	<i>Final Exam Weeks</i>
17	May 5 – May 11	<i>Taiwan Field Trip</i>
18	May 12 – May 18	<i>Reflection Paper due by three days after Taiwan field trip</i>

(Course schedule is subject to change)

Reading List:

Week 2

- Hempel, P. S., & Sue-Chan, C. (2010). Culture and the assessment of creativity. *Management and Organization Review*, 6(3), 415-435.
- Morris, M. W., & Leung, K. (2010). Creativity east and west: Perspectives and parallels. *Management and Organization Review*, 6(3), 313-327.
- Simonton, D. K. (2000). Creativity: Cognitive, developmental, personal, and social aspects. *American Psychologist*, 55, 151-158.
- Ward, T. B. (2007). Creative cognition as a window on creativity. *Methods*, 42(1), 28-37.

Week 4

- Bechtoldt, M. N., De Dreu, C. K., Nijstad, B. A., & Choi, H. S. (2010). Motivated information processing, social tuning, and group creativity. *Journal of Personality and Social Psychology*, 99, 622-637.
- Cheng, C.Y., & Hong, Y.-y. (2017). Kiasu and creativity in Singapore: An empirical test of the situated dynamics framework. *Management and Organization Review*, 13(4), 871-894.
- Cheng, C.-Y., Sanchez-Burks, J., & Lee, F. (2008). Connecting the dots within, *Psychological Science*, 19, 1177-1183.
- Liou, S. & Lan, X. (2018). Situational salience of norm moderates cultural differences in the originality and usefulness of creative ideas generated or selected by teams. *Journal of Cross-Cultural Psychology*, 49, 290-302.
- Tadmor, C. T., Galinsky, A. D., & Maddux, W. W. (2012). Getting the most out of living abroad: Biculturalism and integrative complexity as key drivers of creative and professional success. *Journal of Personality and Social Psychology*, 103, 520–542.

Week 6

- Cheng, C.-Y., & Leung, A. K.-y. (2012). Revisiting the multicultural experience-creativity link: The effects of perceived cultural distance and comparison mind-set. *Social Psychological and Personality Science*, 4(4), 475-482.
- Leung, A. K.-y., & Chiu, C.-y. (2010). Multicultural experience, idea receptiveness, and creativity. *Journal of Cross-Cultural Psychology*, 41(5-6), 723-741.
- Leung, A. K.-y., Maddux, W. W., Galinsky, A. D., & Chiu, C.-y. (2008). Multicultural experience enhances creativity: The when and how. *American Psychologist*, 63(3), 169-181.
- Maddux, W. W., & Galinsky, A. D. (2009). Cultural borders and mental barriers: The relationship between living abroad and creativity. *Journal of Personality and Social Psychology*, 96(5), 1047-1061.
- Simonton, D. K. (1997). Foreign influence and national achievement: The impact of open milieus on Japanese civilization. *Journal of Personality and Social Psychology*, 72, 86-94.