ALL you need is Art? Art-Led Learning (ALL) put to the test

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Call for Papers and Contributions

Adult management and business higher education is reputed critical for the training and fostering of innovative teams and individuals aimed at reaching sustainable development goals. The contemporary challenges reach far beyond the logic of market revenue, and are no longer about doing business, but about doing good business (Gardner, Csikszentmihalyi & Damon 2001). Environmental and socio-cultural issues are not now out on the fringe of *serious* business, but are at the core of sustainable, far-sighted markets. Novel instances of sharing, connecting and doing are challenging how we train and learn to innovate in collaborative, co-creative and democratic ways (Adams & Owens 2015; Clapp 2016). Even entrepreneurship education is conceived of as serving a similar purpose as liberal arts - it teaches students to develop a comfort with ambiguity, think critically (Regele & Neck, 2012), and be subversive (Bureau & Zander, 2014).

This well-disseminated and dominant discourse mirrors in the promotion of arts-based methods for teaching, supposedly fostering two-eyed perspectives (Irgens, 2014) for "seeing more and seeing differently" (Barry & Meisiek, 2010), in a holistic and creative approach to stimulating the learners' creativity. Taylor and Ladkin (2009) identified four processes that are particular to the way in which arts-based methods contribute to the development of managers and leaders, and the call for integrating liberal arts into higher management education ("2nd Carnegie report", Colby et al., 2011) was supported by convincing argumentations (Nissley, 2010). However, higher education still thinks about education in traditional ways. Few remarkable exceptions such as the activation of "business studios" (Barry and Meisiek, 2015) were dropped off, or questioned as 'decorative integration' (Katz-Buinincontro, 2014) masking corporate rhetoric and work practices. The idea of art-for-art-sake opposes the idea of the full instrumentalisation of the arts for other purposes than the artistic ones (Chemi 2018). They are both twisted clichés on the complexity and relevance of the arts (Antonacopoulou & Taylor 2019). Do we activate arts within business education as activists or servants?

In this track, we want to critically investigate the perspectives that look at the arts as inspiration for innovative HE pedagogy. The first and main issue is that the benefits of such collaboration are not clearly documented, even if they are crucial for motivating further collaborations. How to evaluate the effects of such a pedagogy on the business managers and leaders' skills and competencies development (Barry & Meisiek, 2014; Berthoin Antal, 2009)? Another issue lies in how to practice such methods in the institutional frame. If we aim for the relational, collective and improvisational element of creativity, from individual genius to collective processes of creation and innovation, we should design, build and facilitate environments that allow as much exchange as possible, in multiple ways and across different domains. How do we do this in our institutions and organizations?

Many other themes have to be investigated: What are the competencies that are related to innovation and that arts-based methods can be beneficial for? What kind of learning benefits can be observed in learners when arts-based methods are used in non-arts contexts? Does art-based learning really make a difference at the work place? Who measures the improvements for the organization, with which criteria? What or who legitimates the "professionalism" of artists engaged in such art-based learning methods? What are the political stances behind such claims? We welcome interventions,

performances, theorizations, epistemological or philosophical framing, and any kind of arts-based or artist-led research on these issues.

Abstracts of no more than 500 words, in word.doc format, should be submitted as an email attachment by **2nd December 2019** to aomo2020liverpool@gmail.com and to, Philippe Mairesse pmairesse@audencia.com, Tatiana Chemi tc@learning.aau.dk and Allan Owens a.owens@chester.ac.uk as stream conveners. All decisions will be made on the basis of the abstracts submitted. For those in need of a fully refereed conference paper, a deadline for submission will be communicated a little closer to the conference.

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