

We are delighted to announce our call for contributions for PIE Annual Meeting 2025 kindly hosted by **Llotja Art School, ESDAPC - Escola Superior de Disseny i d'Arts Plàstiques de Catalunya, Spain. The meeting will take place on 4 – 6 June 2025.**

Call for Contributions

PIE Annual Meeting 2025: The Added Value

Deadline: 15 January 2025

The importance of internationalisation in higher arts education is often taken for granted. Art, by its very nature, transcends borders, and all students in higher arts education inevitably engage with international perspectives and a global landscape.

Achieving internationalisation in higher arts education can take many forms: institutional cooperation, student and staff exchanges, guest lectures, international projects, and more. Experts across the board—whether educators, administrators, or management—recognise it as essential for enhancing the quality of education and research, enriching both the curriculum and students' perspectives.

Since the 1990s, internationalisation has been embedded in governmental and institutional policies across many countries. In recent years, political agendas have increasingly shaped the internationalisation of higher education policies. This common understanding is particularly vital in the context of European initiatives such as the European Higher Education Area (EHEA), the European Degree and the Erasmus+ Programme. While these are European examples, similar trends are unfolding globally, reflecting its worldwide nature. All of this is fantastic progress!

As we face political shifts that may challenge the value of international exchanges in arts and higher education, it becomes essential to reflect on one crucial question:

What is the true added value of internationalisation in higher arts education?

The added value of internationalisation in education

Topics we will cover:

The Hidden Curriculum

When talking about 'the hidden curriculum', we are referring to the unwritten, unofficial, and often unintended lessons, values, and perspectives that students learn. How valuable are the skills and competencies acquired through internationalisation, and could these be taught otherwise? (Think about cultural intelligence, intercultural communication and critical thinking, for example). What is the tangible or intangible added value?

Enrichment of Education

How does internationalisation enrich arts education and research? How do students and staff benefit from internationalisation? How have institutions benefitted from internationalisation?

Equality and Accessibility in Internationalisation

Let's look at internationalisation through a critical lens. Is the international experience accessible to all actors, regardless of their position on the social and income ladder – inside as well as outside your institution? Which schools are accessible to whom? Which countries are accessible to whom? Who writes internationalisation strategies, who works in international departments, and how does this affect exchanges?

When we go deeper, taking into consideration varying approaches to equity and gender equality, how have changes in thinking and policies impacted aspects of internationalisation?

Please consider sharing examples in this safe and open space – including challenges, solutions, and insights – that can help us learn and improve our methods and policies moving forward.

Impact in Internationalisation

What is the concrete impact of international projects or mobility activities in higher arts education? What concrete changes are international projects bringing to the pedagogy and international dimension in arts education? How can new Erasmus+ programmes be creatively used by art schools within and outside Europe?

What are we looking for?

Share your experiences, research, and case-studies. We are looking for contributions from international colleagues that respond to the following topics:

Institutional cooperation:

Good practices in sustainable institutional cooperation, including the choices considered when building partnerships, and their impact on education and the learning community.

Projects:

Based on the concept of "making a meaningful contribution to the society". Research on topics of internationalisation leading to societal contributions.

Students, teachers and supporting staff:

Contributing to 'Internationalisation at Home' – the process, the implementation, and the effect.

Language:

Good practices of internationalisation that keep and preserve the traditional, national, regional, local languages.

Student well-being:

Good practices and research into student well-being and the impact of internationalisation. Good practices of ensuring safe learning and working environments, codes of conduct, and outcomes of their implementation.

Europeanisation versus internationalisation:

Projects, research, and studies that connect Europe with the wider world. Internationalisation of higher arts education viewed through different perspectives.

Equity, diversity and inclusivity (EDI):

The synergy between internationalisation and fostering equity, diversity, and inclusion in education and research. This includes partnerships, projects, student initiatives, staff initiatives etc. Human resource policies that support EDI and internationalisation, as well as student recruitment and admission policies that contribute to advancing EDI and internationalisation efforts.

Who can apply?

Representatives of ELIA member institutions from all artistic disciplines and departments are welcome to apply. This Call for Contributions is particularly relevant for heads of internationalisation, policymakers, leadership, Erasmus+ coordinators, and other staff members engaged in researching, advising, or creating strategies and policies related to internationalisation in higher arts education and research. Submissions by and with students are also encouraged. The PIE Working Group invites students, teachers, deans, and directors to co-create the programme and submit proposals on the main theme.

How to apply?

Be creative! Your chosen format should stimulate lively debate, enable co-creation, facilitate dialogues, encourage participation, and move towards creating mutual understanding.

Please visit the [PIE Annual Meeting 2025 webpage](#) for the latest updates. Please submit your application by filling out [this form](#).

Submission requirement checklist:

- Presentation title
- Full description (max. 300 words)
- Short description (max. 100 words)
- Format description
- Disciplines (artistic and non-artistic; if applicable)
- Descriptive biography of presenter(s) (max. 150 words)
- Technical requests
- Contact details

The working language of the PIE Annual Meeting is English.

Submissions should be sent by **15 January 2025** at the latest.

Please note that submissions **MUST** be presented in English and made via the [online form](#).

Applicants will be informed about the selection results by the beginning of February 2025. Selected presenters are also expected to register for PIE Annual Meeting 2025 in Barcelona. Registrations will open in late March.



All submissions will be peer-reviewed by the PIE Working Group, and the selection will reflect a balanced division of regions, countries, and disciplines.

Selection criteria:

- Pertinence to the theme
- Geographical and discipline balance
- Innovative quality
- Interactive format

For further information, please visit the ELIA website or contact ELIA Conference Manager, **Janja Skerget** at janja.skerget@elia-artschools.org.