

The Curriculum in Context

3-5 June 2026 | Vilnius, Lithuania



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PIE Internationalisation Community Meeting 2026 The Curriculum in Context

Vilnius, Lithuania
3 - 5 June 2026

Call for Contributions

Deadline: 30 January 2026

The next **PIE Internationalisation Community Meeting** will take place from 3 - 5 June 2026 in Vilnius, Lithuania. Hosted by **Vilnius Academy of Arts**, **ELIA's PIE Internationalisation Community Hub** invites papers, presentations, and workshop proposals exploring how internationalisation shapes higher arts education — both through the **formal curriculum** and the **hidden curriculum** that influences how we learn, teach, collaborate, and develop as global citizens.

Following the PIE ELIA Meeting in Barcelona (2025) on the **added value of internationalisation in higher arts education**, the Vilnius 2026 gathering continues this dialogue zooming in on the curriculum — both its **visible structures** and **invisible dynamics**.

THEME

Drawing on Leask, the **formal curriculum** is “[...] the syllabus as well as the orderly, planned schedule of experiences and activities that students must undertake as part of their degree program” and the **informal curriculum** as “[...] the various support services and additional activities and options organised by the university that are not assessed [...]”. The **hidden curriculum** refers to the “implicit and unintended messages sent through teaching and learning.”¹

¹ Betty Leask, *Internationalizing the Curriculum* (London: Routledge, 2015), p. 8.

Together, these perspectives encourage us to consider not only what is taught, but also how values, hierarchies, and intercultural attitudes are formed within higher arts education environments.

Main questions:

- How are international and intercultural dimensions embedded in curricula — formally and informally?
- How do we prepare graduates for global citizenship and professional life in a diverse world?
- How does the hidden curriculum reflect or challenge equity, diversity, and inclusion (EDI)?

What we mean by formal and hidden curricula in context:

Formal Curriculum

Leask defines the formal curriculum as “the syllabus as well as the orderly, planned schedule of experiences and activities that students must undertake as part of their degree programme.”²

We ask how are different aspects of internationalisation embedded in this type of curriculum? For example:

- Are Erasmus+ Blended Intensive Programmes or similar activities integrated into curricular development, or do they remain outside the formal programme structure?
- How do institutional partnerships and collaborative projects influence curricula and learning communities?
- Are student mobilities and internships structured as mandatory or elective components — and how do they contribute to intercultural learning?
- Is the curriculum built primarily from a Western viewpoint, or does it include multiple, global perspectives?

These questions aim to encourage reflection on how institutions can design curricula that promote intercultural competence and inclusive learning environments.

² Betty Leask, *Internationalizing the Curriculum* (London: Routledge, 2015), p. 8.

Hidden Curriculum

It is the hidden curriculum that encompasses the unintended, implicit messages conveyed to students through everyday practices, rituals, and relationships. It includes social norms that shape classroom interactions, understandings of collaboration and competition, or attitudes toward hierarchy and authority.³ Closely tied to local institutional contexts — lived by academic and support staff as well as students, the hidden curriculum can manifest in differing expectations about behaviour, participation, or communication styles.

The hidden curriculum is closely tied to local institutional contexts — lived by academic and support staff as well as students. It can manifest in differing expectations about behaviour, participation, or communication styles, and can influence how equity, diversity, and inclusion are experienced in learning environments.

We invite contributions that reveal and critically engage with these “invisible” dynamics — exploring how internationalisation, intercultural awareness, and EDI are woven into the hidden curriculum of higher arts education.

AREAS OF INTEREST

We are especially interested in contributions that explore:

Institutional cooperation and projects: How are international collaborations and/or European initiatives integrated into teaching? Many institutions have developed and participated in European and international initiatives. But what is their impact on the curriculum and learning communities?

Hidden curriculum: What implicit messages, social rituals, and unspoken norms shape intercultural learning in higher arts education?

Mobility and internships: How are these structured — as mandatory or elective elements? Are these incorporated into the curriculum?

Internationalisation of curriculum: How are diverse, global, decolonial and intercultural perspectives included in content and pedagogy?

Skills and competences for global citizenship: What international and intercultural knowledge, skills, and competences do graduates need to thrive as professionals and to act as responsible global citizens?

³ David Killick, *Developing the Global Student* (New York and London: Routledge, 2015), p. 84.

WHAT ARE WE LOOKING FOR?

We are looking for inspirational and tangible examples of how internationalisation and its different facets work and interact in the formal and hidden curriculum. Please refer to the main questions and topics above.

We welcome a wide range of contribution formats, such as academic papers, interactive workshops, roundtable discussions, research and project presentations, collaborative projects/initiatives, and other interventions.

WHO CAN APPLY?

The PIE working group invites students, teachers, deans, and directors to co-create the programme and submit proposals on the main theme.

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, curriculum developers, 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.

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 Internationalisation Community Meeting 2026 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 required information should be filled in on the submission form available at:

<https://elia-artschools.org/page/PIE2026CallforContributions>

Submissions should be sent by **30 January 2026** at the latest.

Please note that submissions must be submitted and presented in English.

Applicants will be informed about the selection results by the end of February 2026. Selected presenters are also expected to register for PIE Meeting 2026 in Vilnius. Registrations will open in 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
- innovative quality
- geographical and discipline diversity
- interactive format

For further information, please visit the ELIA website or contact ELIA Conference Manager, **Janja Škerget**.