

# Preliminary report on consultations and events facilitated by Mobility Info Points (MIPs)

## THE MIP DATA REPORT

November 2023

**On the Move** is the international information network dedicated to artistic and cultural mobility, gathering 66 members from 24 countries. Since 2002, On the Move has provided regular, up-to-date and free information on mobility opportunities, conditions and funding, and advocates for the value of cross-border cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multiannual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

<https://on-the-move.org>

**Mobility Information Points (MIPs)** are information centres and/or websites tackling administrative challenges that artists and culture professionals can face when working across borders. Key issues are visas, social insurance, taxes, and customs. MIPs are central contact points for artists and culture professionals as well as organisations hosting or collaborating with them (producers, managers, curators, artistic companies or ensembles, venues, festivals, residency spaces, etc.) when it comes to administrative issues of international mobility in relation to their respective countries. MIPs currently exist in 8 EU countries (Austria, Belgium, Czech Republic, France, Germany, Portugal, Slovenia, and The Netherlands), as well as in the United Kingdom and the USA. MIPs are all members of On the Move's network.

<https://on-the-move.org/mobility-information-points>

**All MIPs were involved in the production of this report, but two were particularly involved in developing its content through the MIP-Amplifier project:**

**Motovila - Slovenia:** Motovila is a non-governmental institute aimed at promoting transnational and cross-sectoral cooperation in the cultural and creative sectors. Motovila implements information, advice, training, networking, promotion and research activities and is dedicated to empowering representatives of the cultural and creative sectors and facilitating their international connections. Motovila operates in the public interest in the field of culture and is committed to the transfer of knowledge and to improved conditions for artists and culture professionals.

<http://motovila.si>

**touring artists via International Theatre Institute (ITI) - Germany:** Based in Germany, touring artists (TA) is a cooperation project of the ITI - German Centre, the IGBK (German international visual arts association), and the German Dance Association (Dachverband Tanz Deutschland). Since 2013, TA has provided information and advice about administrative issues that are relevant for artists in transnational work, with a central focus on artists from Germany temporarily working abroad and foreign artists who come to Germany to work or to settle in the country long-term. Information on taxes, social security, insurance, transport, copyright law, visas, residency, and funding options are available in German and English. Some services are also focused on relocated and refugee artists and culture professionals.

<http://touring-artists.info>

**This publication is part of the MIP-Amplifier project (MIP-A).**

The [MIP-Amplifier project](#) is supported by ECAS - European Citizen Action Service, as part of a financial support to third parties (re-granting) scheme under grant agreement 101104626, of which ECAS is the beneficiary for its EURECA 2023 project (European Citizenship Accelerator). This project receives funding by the Citizenship, Equality, Rights and Values programme of the European Union.

The MIP-A project's main objectives are to empower MIPs to strengthen their capacities to better serve the sector, and to help develop potential new MIPs in the European Union; to reinforce the visibility of MIPs and their action through a dedicated website; to advocate for fairer access to rights and information for mobile artists and culture professionals through a consolidated data report.

The production of this data report, and the collection of the related data, has taken place with a focus on the 8 MIPs in EU countries: Art-Mobility Austria (Austria), Cultuurloket (Belgium), CzechMobility.info (Czech Republic), MobiCulture (France), touring artists (Germany), DutchCulture (Netherlands), Loja Lisboa Cultura (Portugal), Motovila (Slovenia).

This Data report can be read in tandem with the MIP Handbook, [How to set up a Mobility Information Point \(MIP\)... and make it last!](#), also produced as part of the MIP-Amplifier project.

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Suggested citation format: *Ellingsworth, J., MIP DATA REPORT - Preliminary report on consultations and events facilitated by Mobility Info Points. On the Move ECAS, Brussels, November 2023.*

[on-the-move.org/resources](http://on-the-move.org/resources)

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# Introduction & summary

This report presents some initial data on the activities of Mobility Info Points (MIPs), collected as part of the MIP-Amplifier project. It covers two main fields of work: consultations (in-person or online sessions during which MIPs give individual advice to artists or culture professionals), and events (usually workshops covering specific issues connected to cultural mobility).

The work of this report builds on past efforts. During early 2023 the MIPs began to informally gather aggregate statistics for consultations, covering points such as the user's nationality, country of residence, gender, and main art discipline, as well as information on the topic of the consultation.

The support from ECAS through the MIP-Amplifier project has allowed this data collection to become more detailed and formalised. Building on previous efforts, On the Move and the MIPs coordinated to establish a more complete data schema and built online forms to collect data on MIP consultations and events, on a one-by-one basis, filled in by MIP staff. The main improvement of this approach over the old system is that it provides granular data which at the analysis stage can be grouped into subsets (for instance, into regions or countries) to get a more precise view of how the MIPs are working and who they serve.

Overall, the goal has been to put in place a system that can capture the scope and reach of MIP activities, highlight recurring topics (and mobility pain points) within consultations, and in the longer term give insights into mobility paths and how artists and culture professionals move, or want to move, between countries.

As the MIP-A project has run on a short timeline, this report is a preliminary one presenting initial data from the 8 MIPs operating in EU countries. It covers only MIP consultations and events that took place in the two-month period between 1 September - 31 October 2023, during which time there were 303 consultations delivered by 8 MIPs, and 25 events involving 8 MIPs.

This is a relatively brief period but gives a snapshot of what the MIPs do, and an idea of how data collection can run in the future, and the insights it will provide.

## Key points

- **MIP services are in demand.** Over two months, 8 MIPs delivered 303 consultations – about two-thirds to the individual/group involved in the mobility, the rest to hosting organisations. Performing arts and music were the most common art forms, but the MIPs were active across all disciplines.
- **Consultation services were used mainly for the mobility of artists.** In cases where the mobility related to an individual, 91% of consultations were for artists, while 9% were for culture professionals.
- **58.2% of consultations concerned temporary mobility.** Where the purpose of temporary mobility was known, the most common reason for travel was to present work (58.8% of cases), though collaborative creation (20.4%), developing contacts (10.4%), training or education (5.4%) and cultural exploration (5%) were all drivers for mobility.
- **Of the 41.8% of consultations that were for permanent relocation, around a quarter concerned artists-at-risk.**
- **MIPs benefit stakeholders in other countries, not only local ones.** MIPs service both incoming and outgoing mobility, but incoming mobility makes up the greater share (63.2%). At present, there are MIPs in 10 countries (8 in the EU), but in the two-month period under review, consultations were sought by artists and culture professionals resident in 58 countries. 41 countries were involved as mobility destinations.
- **Around a fifth of consultations were with individuals who had already permanently relocated** – an indicator of the nature of mobility as an open-ended process and the role of MIPs in providing ongoing support.
- **80.1% of consultations involved individuals in the planned mobility who were resident in Europe (68.5% in EU member states),** but this conceals a breadth and complexity of demand. Among nationalities, there was a wider regional spread, with Europe falling to 57.4% (34.3% for EU member states).
- **39.7% of consultations involved visa/residence and work permits as a topic.** Other common topics for consultations included taxation (33.4%) and social security (22.8%), emphasising the regulatory complexities that MIPs help individuals navigate. Mobility funding was also a frequent topic, featuring in 19.5% of consultations.

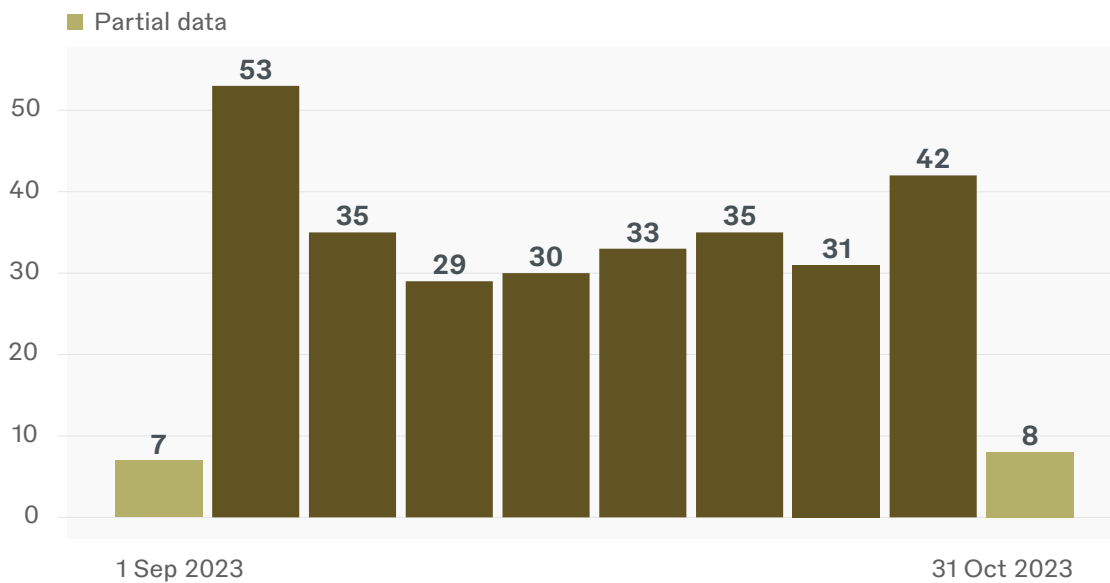
# Consultations

Data from 1 September – 31 October 2023

# Overview

Over two months there were **303 consultations** delivered by **8 MIPs**.

## Number of consultations by week



## No. consultations by MIP

touring artists (Germany)	151
DutchCulture (Netherlands)	59
Art-Mobility Austria (Austria)	34
MobiCulture (France)	31
Cultuurloket (Belgium)	17
Loja Lisboa Cultura (Portugal)	5
Motovila (Slovenia)	5
CzechMobility.Info (Czech Republic)	1

During the period from 1 September - 31 October 2023 there were 303 consultations involving 8 MIPs. This is around 33 consultations a week on average, or around 5 per day.

For the purposes of the data collection, a consultation was counted as one 'case' which would take an MIP consultant roughly an hour to work on. If the same artist or professional needed another personal consultation on a new topic, it constituted a second, new case. The consultations themselves took a range of forms, but the most common format was consultation by email (54.4%), with telephone or video calls accounting for a combined 37.9%. 7.7% were performed either on-site at an MIP's office or at an event.

Looking at the breakdown by individual MIPs, there is a large range in the number of consultations performed (1-151). This shouldn't be taken as a reflection of interest

or need so much as the fact that MIPs are different sizes, have been established for different lengths of time, and may have more or less focus on personal consultations as a core activity. The German MIP touring artists accounts for around half of all consultations in the period, but it has a very active advice service, has the largest dedicated budget of the MIPs, and in 2023 had 5 full-time staff members (including 2 extra temporarily added thanks to funding from the Brexit Adjustment Reserve). By contrast, Motovila, the MIP for Slovenia, has significantly less staff time for its MIP activities and limited focus on consultations at present – though they plan to begin to expand their work in this area from 2024.

## Incoming and outgoing mobility

**Through incoming mobility consultations, MIPs address stakeholders in other countries**

*Incoming vs outgoing mobility – share of consultations*



When a consultation is logged by an MIP, the direction of mobility is recorded in relation to where that MIP is based. 'Incoming mobility' describes mobility to the MIP country, and 'outgoing mobility' describes travel from the MIP country.

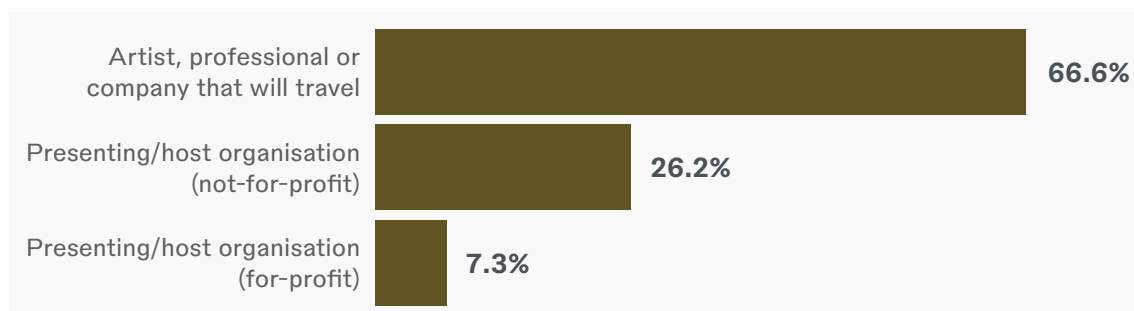
While most MIPs provide consultations for mobility in both directions, incoming mobility generally makes up the larger share.



# Consultation users

## Direct access: two-thirds of consultations were with the individual involved in the planned mobility

*Individual contacting the MIP – share of consultations*



In two-thirds of cases, the person contacting an MIP for a consultation was looking for advice about their own mobility. However, MIPs also provide advice to hosting organisations in their own country – for instance, a venue or festival that will invite artists for a residency and needs to clarify visa regulations – and these made up the remaining third of cases, with not-for-profit organisations more common.

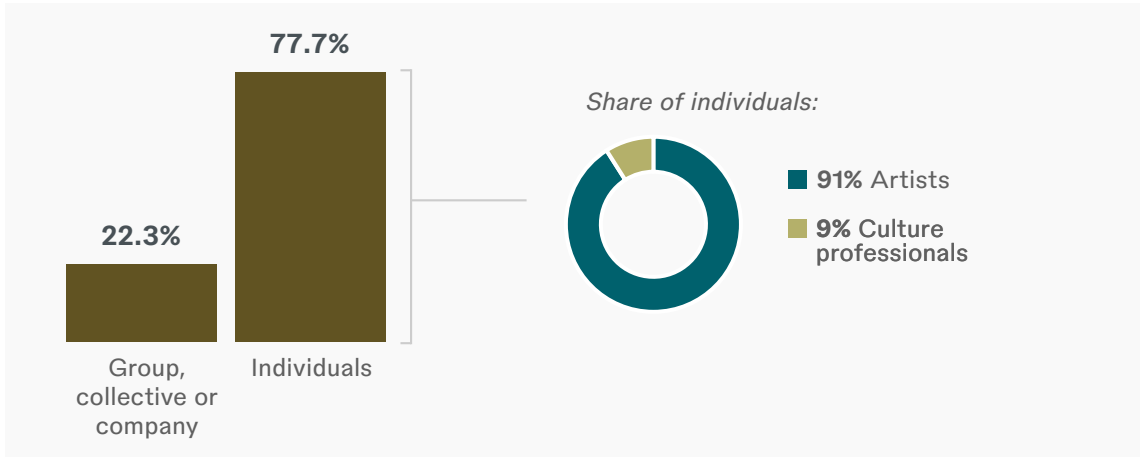
Where possible we collected data on how consultation users found out about the MIPs. In cases where we did know, recommendations from friends and colleagues, internet search, and recommendations from other national/regional associations were all important sources of referrals. Friends/colleagues and internet search were particularly important for incoming mobility (26.2% of cases with a known referrer), whereas for outgoing mobility referrals were more likely to come from internet search or national/regional networks (25% and 22.9%).

Referrals from MIP events/campaigns or from On the Move were less frequent. This is an area to monitor and seek to improve in the future – with some steps already taken thanks to the MIP-A project. In November 2023, On the Move is launching an [MIP microsite](#) that will seek to funnel more artists and culture professionals to the MIPs and their services.

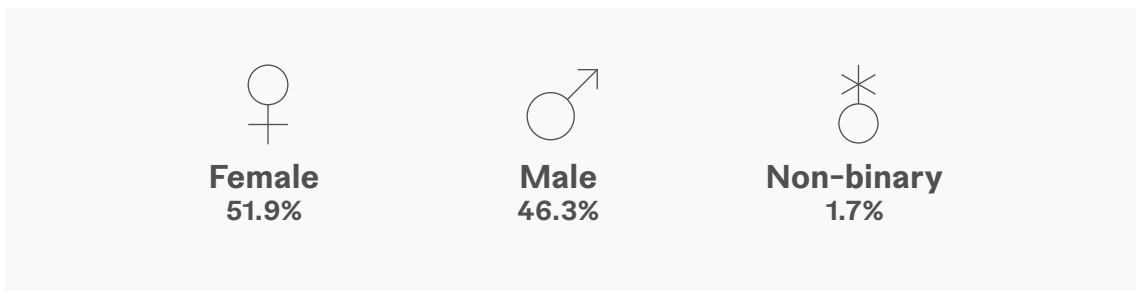
# Mobility activity

## Individual artists make up the largest user group for MIP services

*Who the mobility involves – share of consultations*



## Gender of individuals involved in the mobility, where known



77.7% of consultations concerned the mobility of an individual, and 22.3% groups, collectives or companies. In cases where the mobility related to an individual, 91% were artists, while 9% were culture professionals. In cases where the gender of the travelling individual(s) was known, 51.9% were female, 46.3% were male, and 1.7% were non-binary.

Looking at the country of residence of the travelling entities, we can see an 'MIP advantage' where countries with an MIP unsurprisingly account for a majority of the

mobility. This remains true when filtering to incoming mobility only (where they make up 53.6% of the residence share), but some of these consultations are for cases where an artist or culture professional has relocated to an MIP country, and is resident there, but needs advice as they navigate the new environment and its regulations.

Regionally, 80.1% of consultations involved mobility with individuals resident in Europe, where residence was known. Filtering to EU member states, the figure is 68.5%.

However, the countries with MIPs account for a large share of this. The next 10 countries of residence with the most consultations were: Spain, Israel, Switzerland, Italy, Mexico, Brazil, Egypt, Finland, Iran, and Norway.

### Countries of residence – top 10 by number consultations

Germany	54
Netherlands	40
United Kingdom	17
France	15
Belgium	13
Austria	12
United States	12
Spain	8
Israel	7
Switzerland	7

### Countries of residence for incoming mobility\* – top 10

United Kingdom	17
France	12
United States	12
Spain	8
Israel	7
Switzerland	7
Belgium	6
Italy	5
Mexico	5
Germany	4

\* Individuals who have already relocated removed.

The data collection also recorded the nationality of individuals involved in the planned mobility. In some cases, this was not known, but in cases where it was recorded, we see 73 total nationalities and a wider regional spread, with the number of consultations involving individuals with European nationalities falling to a 57.4% share (34.3% for EU member states). Where known, the nationality of the person(s) travelling matched their country of residence only around half of the time. This points to the diversity of situations present in the culture field, but also to the challenges individuals face in their mobility, as rights and regulations will vary according to residence status/citizenship. Individuals facing these challenges are a core user group for MIP services.

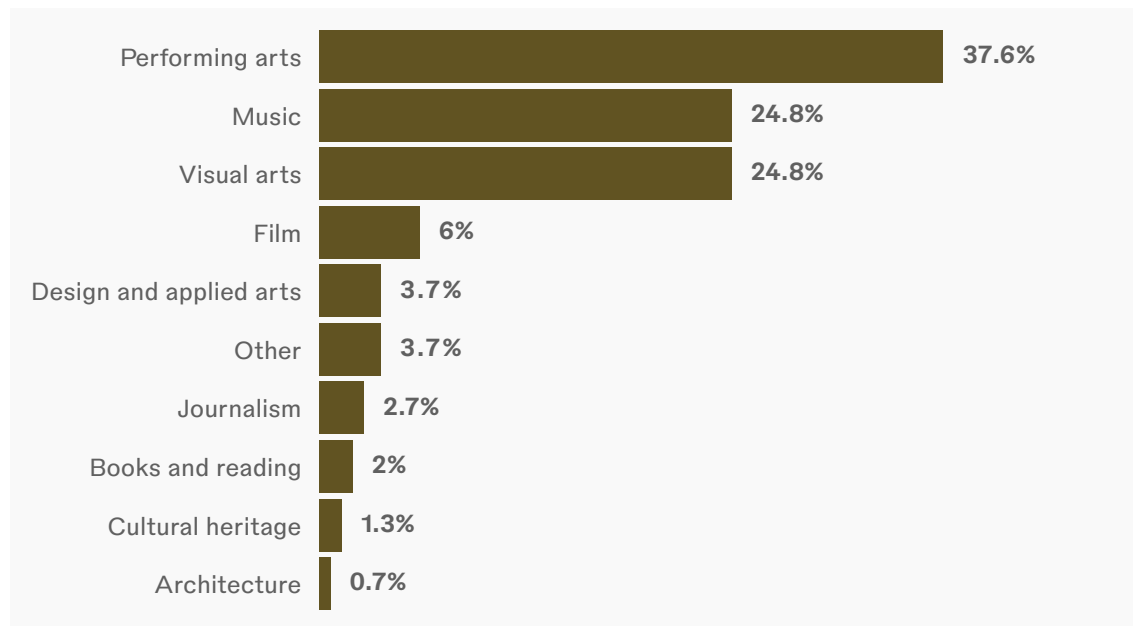
### Nationality – top 10 by number consultations

German	40
Dutch	37
American	21
French	19
British	18
Iranian	11
Italian	11
Austrian	10
Belgian	10
Spanish	9

## Art forms

### MIPS delivered consultations to individuals and organisations across multiple art forms

*Main art form / discipline of those involved in the mobility – percentage of consultations*



For the data collection we matched art form categories to the classification used by the Creative Europe programme. Many artists consider themselves to be interdisciplinary, but for the purposes of labelling consultations, we tried to identify their main discipline of work. Performing arts was the most common discipline (35% of cases), with music second (24.8%) – perhaps reflecting the nature and economies of these forms and their focus on international touring. In general, however, the MIPS worked across forms.

## Mobility span and purpose

Where the span of the planned mobility was known, 58.2% of consultations involved temporary mobility, while 41.8% were linked to permanent relocation.

In the case of temporary mobility, the MIPs recorded data about the purpose of the planned travel, where known. This was divided into five categories: Create; Connect; Explore; Learn; Present.

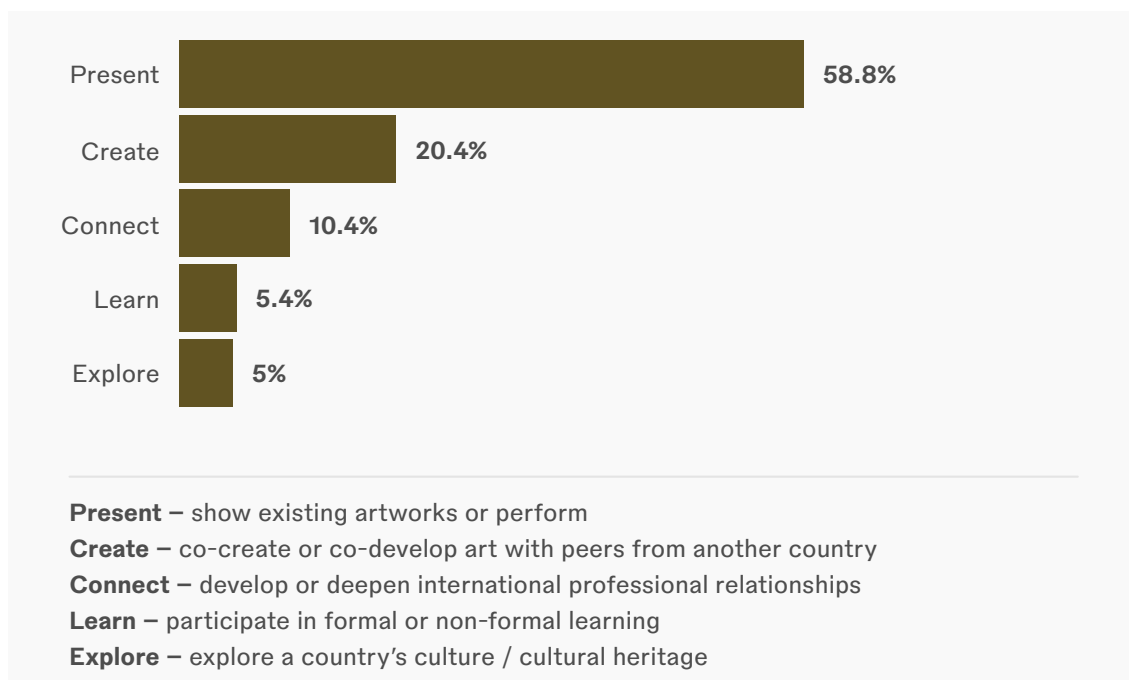
'Present' was the most common reason for mobility, with more than half of consultations related to showing work. Around a fifth of consultations were related to Create – opportunities to co-create with peers abroad. Exploration and learning were less common reasons for mobility, though this perhaps reflects the fact that there are fewer funded opportunities for education or for 'go and see' trips.

When consultations were with a host organisation rather than the artist/company involved in the mobility the slant towards presenting work was even heavier (78.7%). Likewise, consultations related to music and performing arts tended to be connected to presentation (78.9% and 92.2%). Consultations relating to visual arts practitioners had a much more even distribution between categories, with more in Connect (30.8%), Explore (21.2%) and Learn (11.5%).

Where the consultation was about permanent relocation, around a quarter of cases (19 of 79) concerned artists-at-risk. Of these 19 artists-at-risk, 18 had Germany as a destination for their mobility, 1 the Netherlands. The most common nationalities for artists at risk were Russian, Syrian, Iranian, and Belarussian.

### Reasons for temporary mobility are diverse, but presenting work is the most common

*Percentage of consultations by mobility purpose*



## Mobility destinations and flows

Consultations in the dataset concerned mobility to 41 destination countries. 90.8% of consultations with a known destination involved mobility to European countries (80.2% to EU member states), 6.4% mobility to the Americas, 2.8% to Africa, 1.8% to Asia, and 1.4% to Oceania.

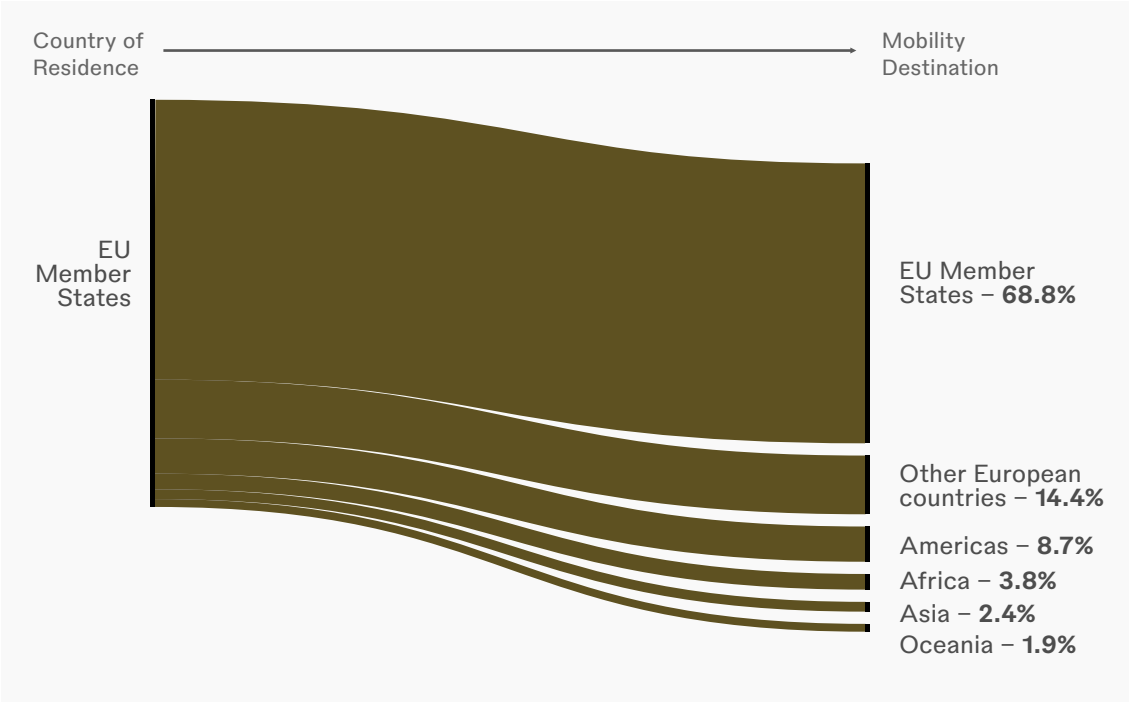
### Destination countries – top 10 by number consultations

Germany	110
France	32
Austria	29
Netherlands	23
United Kingdom	16
Belgium	14
Switzerland	8
Italy	7
Portugal	7
United States	6

Usually, consultations take place before a mobility experience. However, in around a fifth of cases within the dataset, country of residence and mobility destination matched one another following a permanent relocation.

Tracking country-to-country and region-to-region flows is a long-term goal for which the MIP-A project has created a framework. More time is needed to construct a complete picture, but even with a limited dataset, we can look at mobility flows from individuals resident in EU member states to see that 68.8% of them have an EU member state as a destination.

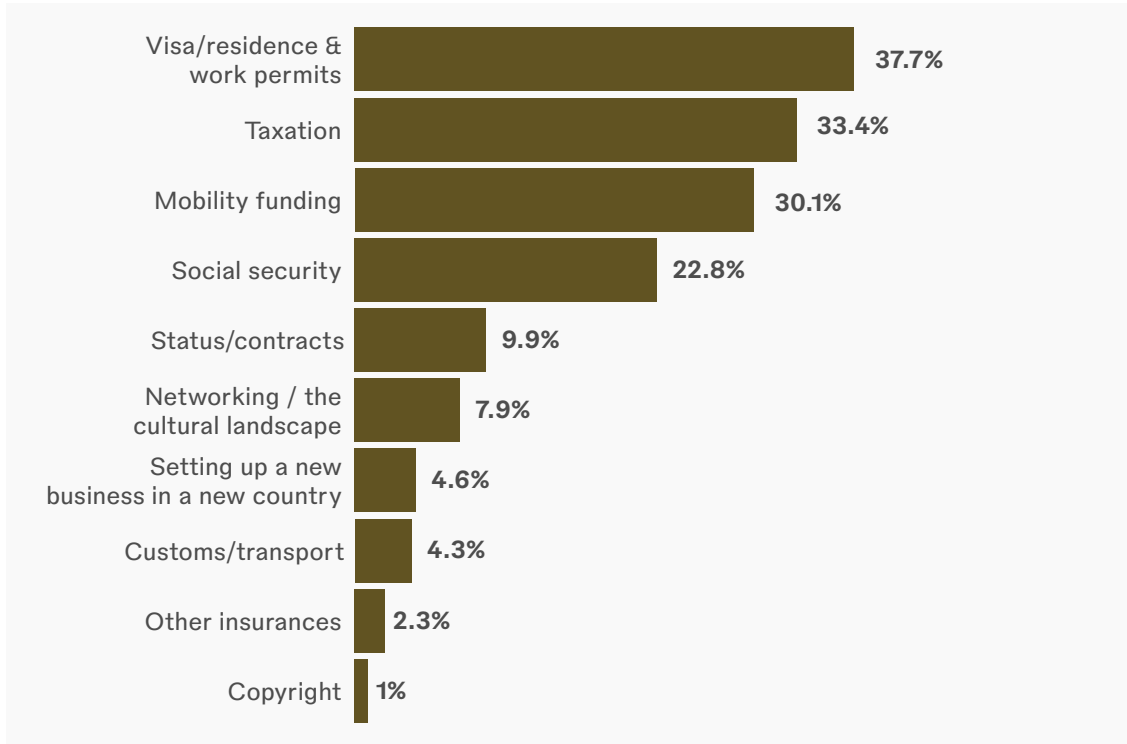
**Mobility flows: EU member states to regions – country of residence to mobility destination**



## Consultation topics

### Visas, taxation and funding are all common topics in mobility consultations

*Percentage of consultations addressing the topic*



The topic of each consultation was recorded using categories the MIPs have defined themselves in recent years.

Overall, we see that consultations cover a broad range of issues, reflecting the legal and regulatory complexity of mobility itself, and speaking to the depth of expertise needed to navigate it.

The topic of visas/residence and work permits was the most common subject for consultations – another data point to support a larger body of research that has highlighted the challenges of visas. In the MIP data, visas/residence consultations were understandably more prevalent for those permanently relocating (making up 39.7% of

those consultations), but were relevant in all cases. For consultations involving travelling individuals who had a residence outside Europe, the figure was 63.2%. For those involving travelling individuals resident in EU member states the figure was 17%.

As part of the data collection, the MIPs also set up a schema to record data on issues encountered during the visa process. In future, this will develop a fuller picture of the obstacles artists and culture professionals face in navigating visa procedures.

As one would expect, there is a significant difference in consultation topics based on whether a consultation related to incoming or outgoing mobility. Incoming mobility



consultations focused more on visas (50.3%), while outgoing mobility consultations were more likely to concern mobility funding (46.8%) or networking and the cultural landscape of the destination country (13.5%). This captures the different stages of development of a mobility project: incoming mobility consultations are more likely to be for established/in-process activities that have encountered logistical challenges, while outgoing mobility consultations have more scope to be at an early, speculative stage.

Topics also vary according to the expertise or focus of the MIP. More than half of DutchCulture consultations from the period under review concerned Mobility Funding – a function of the organisation's specialisation as a funding adviser, and the fact that in the period under review it was the only MIP to process more outgoing mobility consultations than incoming ones.

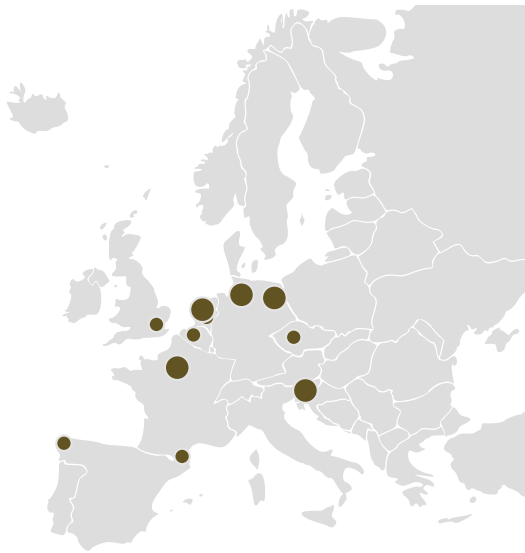
The MIPs also recorded consultations where certain transversal issues were touched upon, such as green mobility, LGBTQI+ issues, or mobility for disabled artists and professionals. At present there is relatively little sign of these topics being discussed, though this is perhaps a function of consultations having a practical focus on regulatory systems. Many of these issues are still central to MIPs' work but are found more in events, workshops and other activities.

# Events

Data from 1 September – 31 October 2023

# Overview

Over two months there were **25 events** involving **8 MIPs** and **1,800 people**.



## IN-PERSON

Arty Party – Amsterdam, Netherlands

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Resources, opportunities and advice for artists and organisations panel @ RES ARTIS conference – London, UK

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Contracts in the Music Industry for SoundCzech – Prague, Czech Republic

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Monthly Meet-Up: Visual Arts – Berlin, Germany

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MIP-Amplifier training – Ljubljana, Slovenia

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UK Connect – Brussels, Belgium

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Mobility4Creativity Forum – Ljubljana, Slovenia

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Lokaal beleid, grenzeloze ambities @ DutchCulture Congress 2023 – Arnhem, Netherlands

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Value-added Tax in the Music Business – Hamburg, Germany

Brexit Symposium – Hamburg, Germany

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Training for CIPAC – Paris, France

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Débat Zone France / MaMA – Paris, France

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Systemcheck-Fachkonferenz – Berlin, Germany

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EU Funding Marathon #1: Culture Moves Europe – Amsterdam, Netherlands

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Womex Road to Manchester panel and trade stand – A Coruña, Spain

## HYBRID

Rencontre et atelier transfrontaliers de la jeune photographie européenne – Céret, France

## ONLINE

Arts Infopoint UK coffee morning, 4 Nations International Fund

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Get Started – Ask Me Anything

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Webinar for Prodiss (music employers' trade union) members

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Im Ausland Arbeiten (Working Abroad)

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Tuesday Session: Freelancing in Germany

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Work the Globe

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Training for GHS

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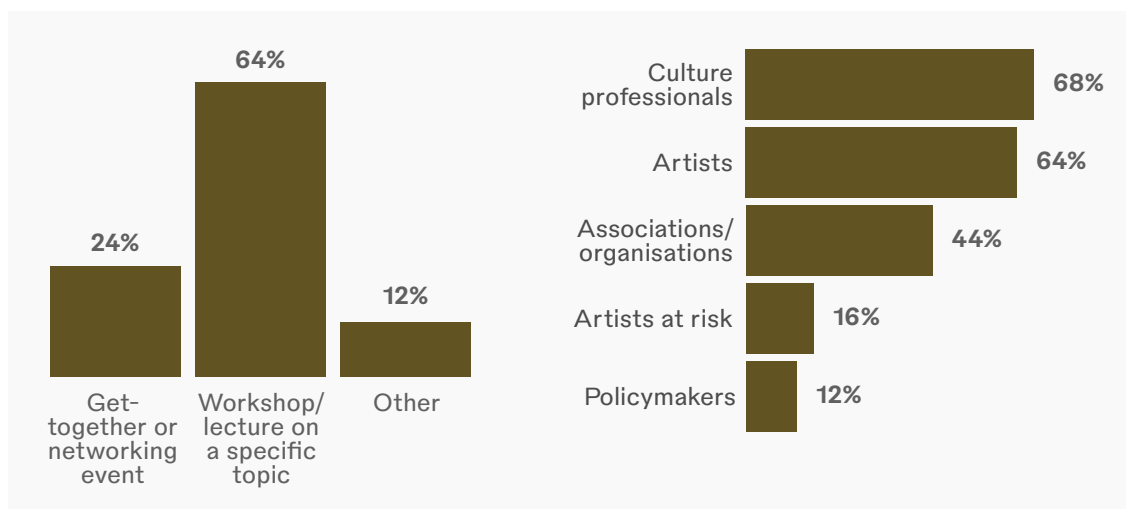
Value-added Tax in an International Context

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Tuesday Session: Making Money as An Artist in Germany

## Compared to consultations, MIP events have a greater emphasis on culture professionals

*Share of events by type and percentage of events addressing target groups*



In addition to personal consultations and other activities, most MIPs run group information sessions, workshops and events – either under their own initiative or at the request of another organisation.

Between 1 September - 31 October 2023 there were 25 events involving 8 MIPs and around 1,800 participants. About a third of events were organised by the MIPs themselves, with the remainder organised by another party. A little more than half of these were in-person, while 10 events took place online, and 1 was hybrid. In-person events usually took place in the country of the MIP that was involved. Most events were targeted to multiple groups but artists and culture professionals were the main audience.

In terms of the topics covered, here too events generally spanned multiple categories. However, the distribution somewhat tracks that with consultations – and indeed in organising events MIPs are guided by the recurring needs and problems they encounter when providing advice.

While some events had no focus on a specific art form, others did concentrate on one or a few given areas – with 7 events dealing with visual arts, 6 performing arts, and 6 music. The majority of events focused on a specific form were organised by external organisations; MIP-initiated events were usually open to any discipline.

# Future possibilities

Support from ECAS through the [MIP-Amplifier project](#) has allowed the MIPs to establish a framework for data collection that will increase in value as the resulting dataset grows and gives insights into changes over time.

Areas that can be monitored with a larger dataset include shifts in dominant topics and issues, more granular country-to-country and region-to-region flows, differences and similarities between the user bases of the MIPs (including gender of users, and cases dealing with relocated artists-at-risk), and the growth trajectories of MIPs (particularly those expecting to increase their capacity in the coming years). Besides these factors, consistent data collection will also give a baseline against which to measure the impacts of external events.

To develop this work further, the MIPs have already started to define additional sub-categories for the data collection tool – for subjects including social protection, taxation, and visas – to identify recurring challenges and areas for policy improvement. Specific topics already highlighted within this first data report – including the case of (long-term) relocated artists and artists-at-risk – will be addressed with greater specificity, alongside additional data collection in areas such as the mobility of disabled artists and culture professionals.

Better data will allow the MIPs to understand their own work – but also each other's. For newer MIPs, or ones yet to be established, it can provide insights to help with planning and resource management in order to reach a greater diversity of artists and culture professionals. It allows MIPs to advocate for their work but also improves accountability to those who fund it. And it is the yardstick by which future actions and improvements can be measured. In short, and, in line with the name of the project, it amplifies the MIPs' work, making their services and information more accessible, and paving the way for MIP coverage in a greater number of EU countries.



**ON  
THE  
MOVE**

