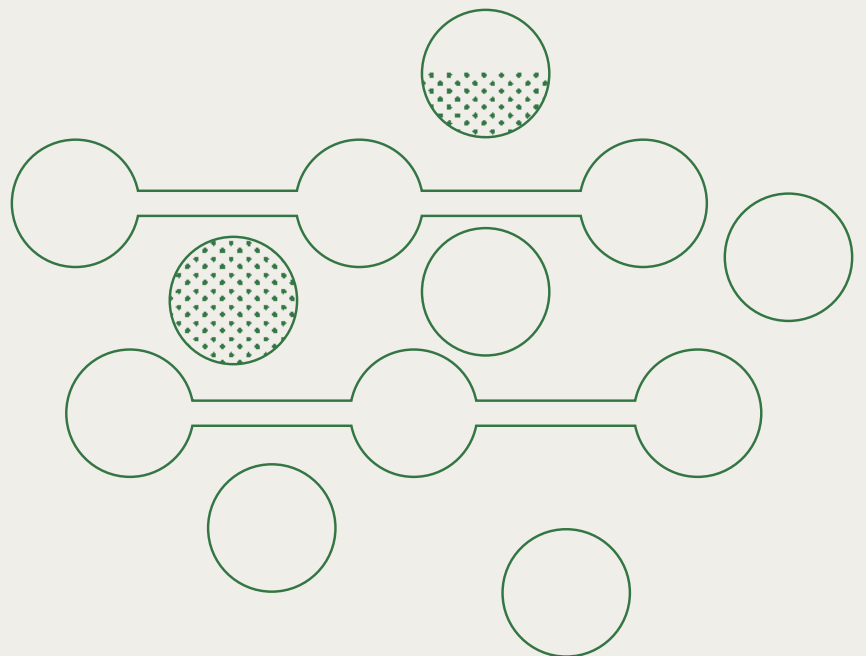


ON
THE
MOVE

Cultural Mobility Flows Report

Mobility Information Points at Work

2025



Co-funded by
the European Union



On the Move is the international information and advocacy network dedicated to artistic and cultural mobility, gathering 93 members registered in 33 countries. Since 2002, On the Move provides 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 multi-annual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

On the Move regularly commissions researchers to investigate different themes closely related to the network's activities and the work carried out by its members. Reflecting on transversal concerns and key areas of artistic and cultural mobility, the network tries to establish a clearer picture of the current movements and trends while formulating policy recommendations.

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

Mobility Information Points (MIPs) are organisations that help artists and culture professionals with the administrative issues of cross-border mobility, through free information and consultation services. Key issues include visas, social insurance, taxes, and customs.

MIPs are members of On the Move. They are currently registered in Austria, Belgium, Czech Republic, France, Germany, Portugal, Slovenia, Sweden, the Netherlands, the United Kingdom and the United States of America.

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

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Introduction

Mobility Information Points (MIPs) are organisations that help artists and cultural professionals with the administrative issues of cross-border mobility, through free information and/or consultation services. Key issues include visas, social insurance, taxes, and customs. MIPs are members of the On the Move's network.

This Cultural Mobility Flows Report presents data on the activities of the MIPs, **conducted between 1 January and 31 December 2025**. It covers two main fields of work: **consultations** (in-person or online sessions during which MIPs give individual advice to artists or cultural professionals), and **engagement activities** (usually workshops covering specific issues connected to cultural mobility).

This Cultural Mobility Flows Report is based on data collected throughout the year by 10 MIPs based in **Austria, Belgium, Czech Republic, France, Germany, Portugal, Slovenia, Sweden, the Netherlands, and the United Kingdom**.

Within the report, **'mobility' or 'cultural mobility'** is used as a way of describing **cross-border travel** and this study provides **insight into the movement of people (artists and cultural professionals), services and/or goods in the cultural sector**.

Data gathering by the MIPs began in early 2023 and was formalised thanks to the support from ECAS through the [MIP-Amplifier project](#). A [preliminary report](#) was produced in 2023, with a sample of data from a two-month period between 1 September and 31 October 2023. In 2024, a [second, full-year report](#) was published. This report continues this work by looking at the scope and reach of MIP activities throughout the year 2025, highlighting recurring topics within consultations, and providing insights into mobility paths and how artists and cultural professionals move, or want to move, between countries. The 2025 edition includes for the first time the Swedish Arts Grant Committee, which joined in 2025 as the MIP for Sweden.

The MIPs are more in demand than ever. This 2025 report captures the growing need for MIP services, while confirming the important role that these organisations play in navigating administrative information related to cultural mobility.

The complexity of this working environment has also been acknowledged in the [Culture Compass](#)¹: ‘Cultural organisations, artists and professionals face costly administrative challenges that hinder cross border mobility. For instance, artists wishing to tour across Europe must navigate obstacles stemming from rules related to varying employment and social security provisions, potential double taxation, and the complexities of cross-border provision of services. Visas and work permits for non-EU nationals, often pose further hindrances to circulation and raises costs.’

The complexity of these diverse regulations can be overwhelming, especially for individual artists or small organisations. Information may be available publicly, but a key part of the MIPs’ services is to find the right information and to translate it for each case, often making MIPs the ‘most informed and easiest to understand’ (in the words of one American actress in Berlin). **Feedback from organisations and individuals using MIP services suggest this support helps them to be more efficient, to build the capacity to reach for diverse income sources, and to manage the project and activity calendars.**

As such, this report is also a way to continue to encourage more organisations and/or (public) funding bodies to invest in MIPs, particularly in countries where they have not yet been set up. Any interested parties can contact On the Move for more information (mobility@on-the-move.org).

¹ The *Culture Compass for Europe* is a strategic document released by the European Commission on 12 November 2025 to strengthen the EU policy framework for culture. It outlines 20 flagship actions to be implemented over the coming years, guiding EU policies in four specific directions. See more information [here](#).

2025 at a glance: Key learnings from Mobility Information Points

Mobility Information Points (MIPs) are

in demand. In 2025 there were 2,356 consultations involving 10 MIPs (approximately 45 consultations a week) – around 70% to the individual/group involved in the mobility, the rest to hosting organisations (including, for example, organisers, festivals, promoters, galleries, and more who invite artists from abroad or who buy services/goods from artists based abroad). Performing arts and music were the most common art forms, but there were consultations on all art forms.

MIP services are Europe-centred but

increasingly global. In 2025, users were resident in 112 countries and states – almost half the world. The number of consultations for users resident in the Americas rose from 72 to 215, in Asia from 70 to 200, and in Africa from 42 to 138. Consultations involved travel to 81 destination countries.

Consultation services were used mainly for the mobility of artists.

77.2% of the consultations were for individuals. In cases where the mobility related to an individual, 94.7% of consultations were for artists, while 5.3% were for cultural professionals (such as managers, agents, intermediaries, and more).

47.8% of consultations concerned temporary mobility.

Where the purpose of temporary mobility was known, the most common reason for travel was to present work (62.9% of cases), though collaborative creation (19.1%), developing contacts (7.5%), cultural exploration (5.4%), and training or education (5%).

17.4% of consultations involving permanent relocation were with artists at risk.

The most common nationalities of these artists were Iranian, Russian, Lebanese, Syrian, Turkish and Belarussian.

MIPs support governments and ministries.

13.2% of consultations with a known source were referred by government departments or ministries. For cases involving the relocation of artists at risk the figure was 71.9% – reflecting trust in MIPs' expertise, and cooperation with state support.

MIPs deal with complex, multifaceted problems.

Around 3 in 10 consultations covered multiple topics – from visas, to taxation, to mobility funding. Testimonials show users often come to MIPs after hitting a dead end with their own research. MIP expertise helps clarify contradictory information.

In 2025, there were 119 engagement activities reaching more than 5,000 participants.

Aside from a few hybrid events (5.1%), these were roughly evenly split between in-person and online activities. There were mainly two types of events: workshops or lectures on a specific topic (62.4%) and get-togethers or networking events (29.9%).

Most events were targeted to multiple groups, but artists and cultural professionals were the main audience.

Only 3 events were targeted exclusively to associations or organisations.

MIPs met seven times in 2025,

discussing topics including increasing difficulties encountered by foreign artists when applying for visas, the need to improve UK-EU administrative relations, and rapid changes to various national migration policies. They undertook training in Berlin related to the implications of AI for the provision of information on cultural mobility.

MIPs reach a large audience.

Together, the network has more than 90,000 followers across social media and a newsletter subscriber base of over 70,000. The websites of MIP organisations registered almost 750,000 users and more than a million pageviews during 2025.

Consultations

Data from 1 January – 31 December 2025

Overview

In 2025 there were **2,356 consultations** delivered by **10 MIPs**.

Number of consultations by MIP

touring artists	1,252
MobiCulture	306
Mobility Arts and Culture Austria	287
DutchCulture	255
Cultuurloket	148
Arts Infopoint UK	59
Loja Lisboa Cultura	21
CzechMobility.Info	17
Motovila	6
Swedish Arts Grants Committee	5

During the period from 1 January – 31 December 2025 there were 2,356 consultations involving 10 MIPs. This is around 45 consultations a week on average – a slight (7.2%) increase on the number of consultations conducted in 2024.

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 (60.7%), with telephone or video calls accounting for a combined 36.8%. A total of 2.5% were performed either on-site at an MIP’s office or at an event.

Examining the consultations performed in 2025 by individual MIPs, there is a large range in the number performed, ranging from 5 to 1,252. 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 continues to account for a large number of the consultations, which reflects its very active advice service, and more developed budget / human resources compared to other MIPs.

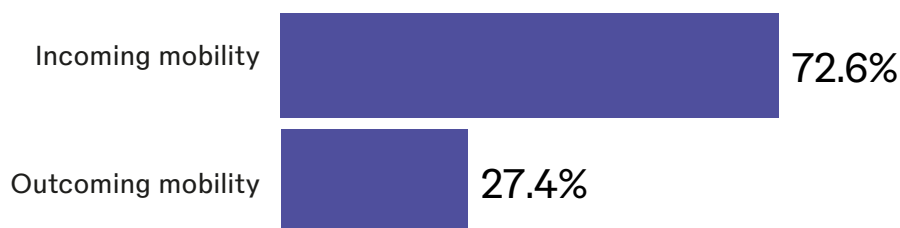
Swedish Arts Grants Committee are a new MIP who joined in 2025. Among other MIPs, Mobility Arts and Culture Austria saw a 84.9% rise in the number of consultations. DutchCulture also registered a large increase (64.5%), but partly due to a temporary three-month closure in 2024.

‘Thank you very much. I have been trying to find out exactly that for three years, and none of the theatres I have worked at could tell me so precisely and sum it up so concisely! And you gave me an answer within 30 minutes. Amazing!’

Composer from Switzerland

Incoming and outgoing mobility

Incoming and outgoing travel: share of consultations

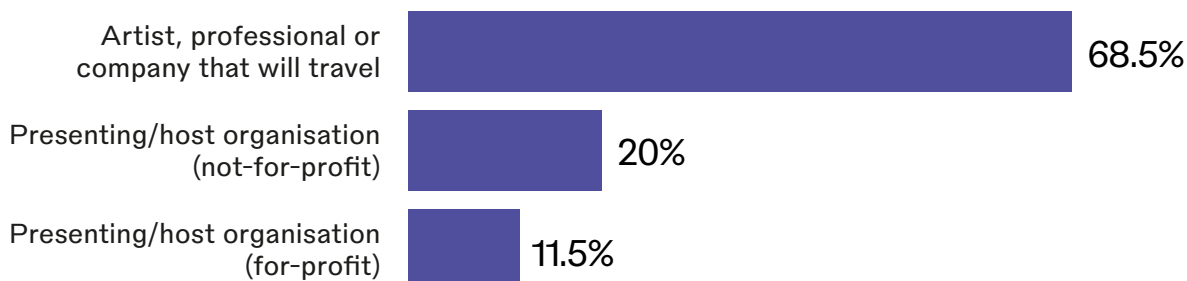


When a consultation is logged by an MIP, the direction of mobility is recorded in relation to where that MIP is based. ‘Incoming mobility’ describes travel to the MIP country (in which MIPs address stakeholders in other countries), and ‘outgoing mobility’ describes travel from the MIP country. Not all MIPs have the mandate to provide information on both incoming and outgoing mobility and while most MIPs provide consultations for mobility in both directions, incoming mobility generally makes up the larger share at 72.6% of the consultations.

However, there is some variation by individual MIP. DutchCulture had slightly more outgoing consultations (136) compared to incoming (119), reflecting the nature of their work to support the export and visibility of Dutch and/or Netherlands-based artists. Cultuurloket also had an almost even split between incoming (73) and outgoing (75) consultations. By contrast, 89.9% of MobiCulture’s consultations were for incoming mobility as this is their main mission as the MIP for France.

Consultation users

Individual contacting the MIP: share of consultations



In a little over two-thirds of cases (68.5%), the person contacting an MIP for a consultation was looking for advice about their own travel. This represents a slight rise compared to the previous year (61%). Still, MIPs continued to 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 cases, with not-for-profit organisations more common.

Where possible, data was collected on how consultation users found out about the MIPs. As in previous years, recommendations from friends and colleagues (28.8%) and web searches (13.9%) were the two largest sources of referrals, together accounting for around 4 in 10 cases with a known referrer. Referrals also came from national or regional associations for artists (11.4%), other consultation services (10.8%), government department or ministries (13.2%), and from MIPs, On the Move or On the Move members (7.4%). **The share of consultations referred from MIP events or campaigns rose significantly from 3.5% in 2024 to 6.1% in 2025.**

For consultations concerning outgoing mobility, web/internet search and events/campaigns took a slightly higher share of referrals, reflecting easier access to information within one’s own country. For inquiries from individuals, friends and colleagues were a larger source of referrals, while presenting or hosting organisations were more likely to be referred by other sectoral actors such as national or regional associations, or government departments/ministries.

‘ I first wanted to say that your website has been of great help for me and a key resource in the process of preparing my application for a visa. Thank you for all the work that you do! ’

Canadian visual artist applying for a Global Talent Visa

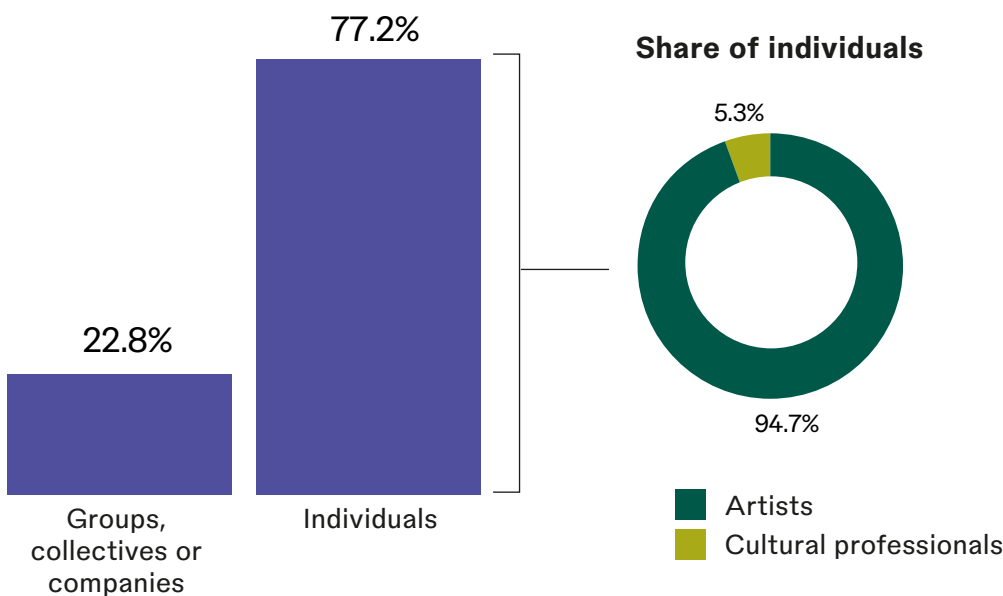
In 2023, On the Move launched the [MIP microsite](#), which is featured in a prominent position in the main menu of On the Move’s website. The decision to host the microsite on On the Move was partly made to connect with On the Move’s audience, which is interested in (and can benefit from) the services provided by the MIPs. During 2025 the MIP microsite was viewed 12,477 times by 2,625 users recording 3,862 sessions. This microsite is complementary to the more detailed information provided on each of the MIP websites.

‘ Hopefully your feedback to government helps improve things for everyone in future! ’

Group of musicians travelling to the UK

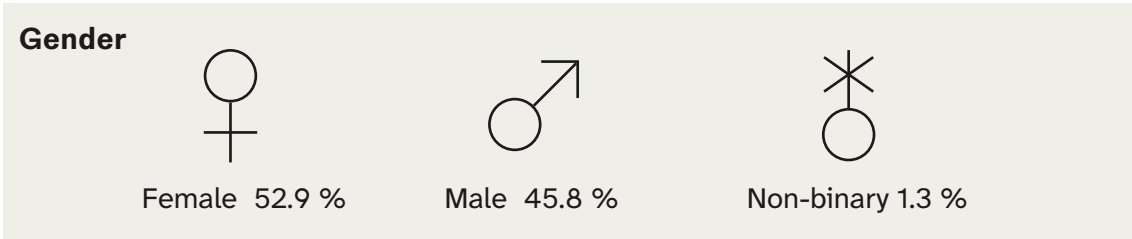
Individual vs collective mobility

Who the travel involves: share of consultations



A total of 77.2% of consultations concerned the travel of an individual, while 22.8% were concerned with groups, collectives or companies – a similar split to the previous year. In cases where the mobility related to an individual, 94.7% were artists, while only 5.3% were cultural professionals.

For group mobility, the most represented art forms were overwhelmingly music and performing arts (84.6% of the cases), reflecting the fact that collective work is more common in these sectors. Looking at individual artist mobility, visual arts takes a stronger share, and together performing arts, visual arts and music make up around three-quarters (75.9%) of consultations.



Regionally, 89.6% of consultations involved mobility with residents of Europe (where residence was known), and 76.5% residents of EU countries, though some consultations involved groups from multiple regions. Of the top 10 countries of residence of those who were travelling, 7 had MIPs (Germany, France, United Kingdom, United States, Austria, Belgium, and the Netherlands).² If the countries with MIPs are removed, the top 9 countries were Switzerland, Canada, Turkey, Spain, Italy, Iran, India, Argentina, and Brazil.

Compared to data from 2024, in general we see a larger spread of countries of residence. Consultations involving those residents in United Kingdom rose from 55 to 116, for users in Turkey from 15 to 37, and for users in Iran from 9 to 28. Consultations involving users resident in the Americas rose from 72 to 215, in Asia from 70 to 200, and in Africa from 42 to 138. The total number of countries of residence grew from 78 in 2024 to 112 in 2025.

Countries of residence for incoming travel: top 10

Germany	545
Austria	134
France	133
United Kingdom	103
United States	96
Belgium	78
Switzerland	48
Netherlands	45
Canada	43
Turkey	37

‘Your email and links have helped me a lot. I knew nothing about such programmes! This was like a lamp in the darkness.’

Artist in Brazil travelling to the Netherlands

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 49.5% of consultations involved individuals of European nationality, 22.6% of Asian nationality, 17.9% of nationality from the Americas, 8.7% of African nationality and 1.3% of Oceanian nationality. In total there were 136 nationalities.

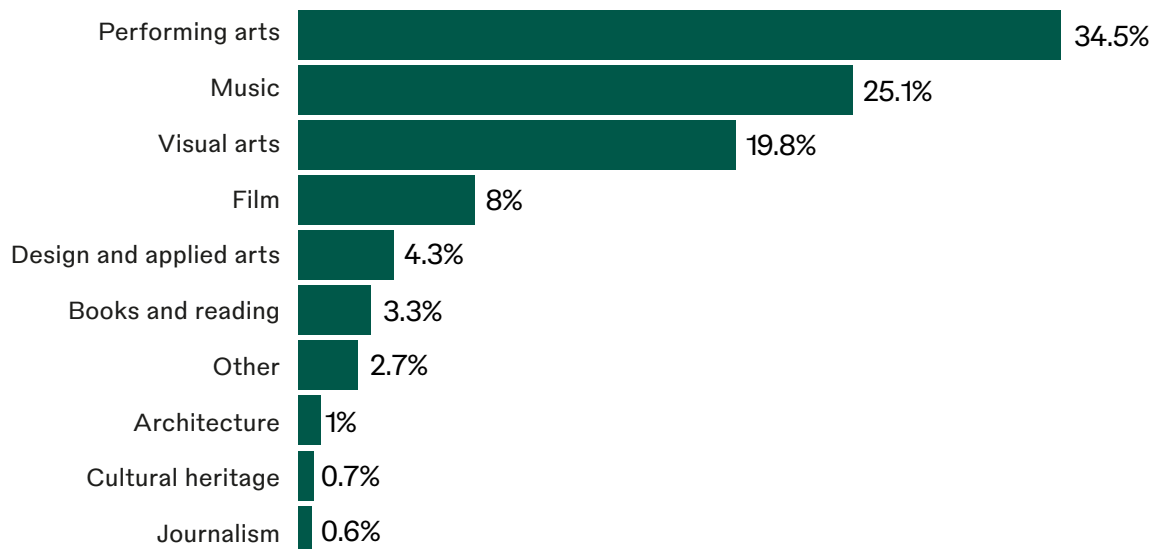
² While the United States has an MIP, their consultation data was not available to include in this study.

Nationality of those travelling: top 10 by number of consultations

Germany	280
United States	178
United Kingdom	140
Netherlands	123
Iran	103
Belgium	100
France	98
Turkey	97
Austria	83
Russia	76

Creative fields

Main creative fields of those involved in the travel: percentage of consultations



Many artists consider themselves to be interdisciplinary, but for the purposes of labelling consultations we tried to identify their main discipline of work. Where data was available, performing arts was the most common creative field (34.5% of cases), with music second (25.1%) and visual arts third (19.8%). The remainder of the creative fields took a smaller share. The picture here is very similar to the previous year and reflects structural characteristics of the cultural field: performing arts, music and visual arts have economic models that rely more heavily on international mobility, as well as a wider array of funding opportunities to support their travel.

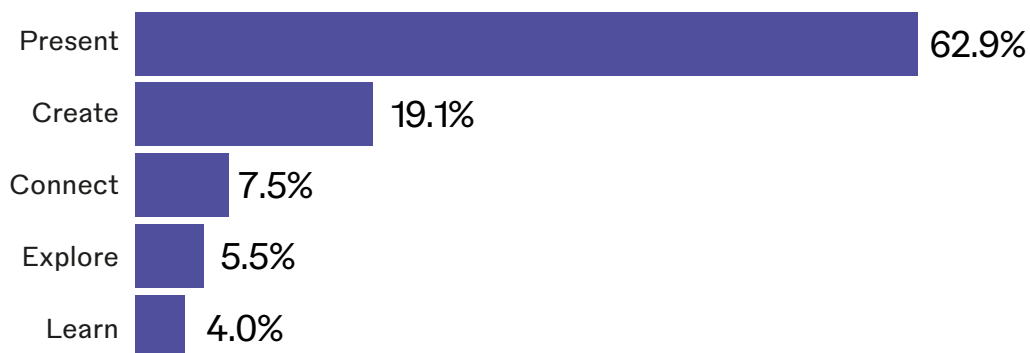
Travel duration and purpose

Where the duration of the planned mobility was known, 47.8% of consultations involved temporary mobility, while 52.2% were linked to permanent relocation. Of those linked to permanent relocation, 17.4% were for artists at risk (total of 154 cases) – a similar share to the previous year. The most common nationalities of these artists at risk were Iranian, Russian, Lebanese, Syrian, Turkish and Belarussian. The most common destination country for relocation was Germany (81.3%) followed by France (12.7%), Austria (2.7%), the Netherlands (2.7%) and Portugal (0.7%). Where the referral source was known, 71.9% of consultations involving the permanent relocation of artists at risk were referred by a government department/ministry – reflecting the important role of the MIPs, and cooperation with state support.

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 62.9% of the consultations related to showing work. A total of 19.1% of consultations were related to Create – opportunities to co-create with peers abroad – while 7.5% of the consultations were related to developing or deepening international professional relationships (‘Connecting’). Exploration and learning were less common reasons for mobility (at 5.4% and 5% respectively). This perhaps reflects the fact that there are fewer funded opportunities for education or for ‘go and see’ trips, though the share of consultations related to these activities did rise in 2025 versus the previous year.

Percentage of consultations by travel purpose



Present: show existing artworks or perform

Create: co-create or co-develop art with peers from another country

Connect: develop or deepen international professional relationships

Explore: explore a country’s culture / cultural heritage

Learn: participate in formal or non-formal learning

Travel destinations and flows

Consultations in the dataset concerned mobility to 81 destination countries. Consultations sometimes involved mobility to multiple countries and regions, but we can say that 98.3% of consultations with a known destination involved mobility to European countries, 7% mobility to the Americas, 4.6% to Asia, 1% to Africa, and 0.7% to Oceania.

Across all consultations, the top countries of destination reflect the emphasis on incoming mobility, with MIP countries accounting for well over half of consultations. If restricting to outgoing mobility, MIP countries are still common destinations, but the distribution is flatter. In this case, top destination countries are United Kingdom (65 consultations), France (59), United States (58), Germany (52), Switzerland (51), Netherlands (41), Italy (37), Austria (35), Spain (34) and Canada (29).

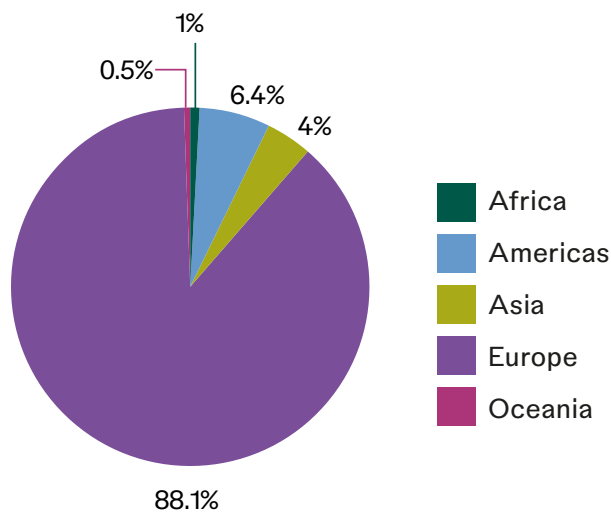
Destination countries: top 10 by number consultations

Germany	977
France	334
Austria	269
Netherlands	160
United Kingdom	111
Belgium	94
United States	58
Switzerland	51
Italy	37
Spain	34

Looking at the destination regions for consultations involving residents in EU member states, we find that Europe is the most common region (88.1%), followed by the Americas (6.4%), Asia (4%), Africa (1%) and Oceania (0.5%).

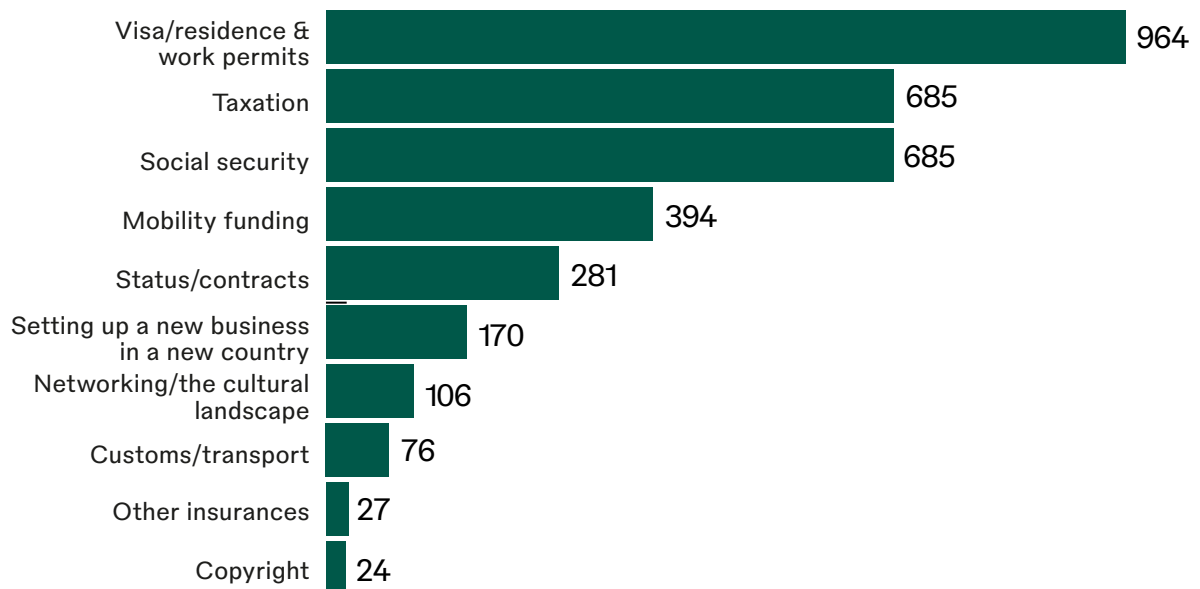
It is worth emphasising that this dataset is from Europe-based MIPs, and therefore the flows are mostly related to incoming and outgoing flows to and from Europe, so it does not reflect global trends. However, it does demonstrate that more work can be done in developing and connecting with similar resource providers in other regions.

Travel destination region for consultations involving EU member state residents



Consultation topics

Number of consultations covering the topic



The topics of consultations were recorded using categories the MIPs defined themselves, covering everything from legal and regulatory matters to advice on funding and networking. These give a guide to what issues recur in consultations, but user needs often crossed multiple categories: around 3 in 10 consultations covered multiple topics.

Still, as in the previous year, the most common topic for consultations was 'Visa/residence & work permits', with 964 consultations (41.5%) covering it as at least one of their topics. Among these consultations, where the duration of mobility was known, 40.4% concerned temporary mobility and 59.6% permanent relocation (with 18.6% of these permanent cases concerning artists at risk). Around two-thirds (67.7%) of visa/residence and work permit consultations concerning temporary mobility were with host organisations. By contrast, visa/residence consultations for permanent relocation were much more likely to be with individuals, though permanent relocation for artists at risk involved host organisations in a quarter (25.3%) of cases.

In consultation cases that dealt with visa issues, the most common were requests for documents not on the compulsory document list, and difficulties with scheduling visa appointments.

The overall distribution of topics is similar to the previous year, though we can note that 'setting up a new business' rose from 1.2% to 5% of topic mentions, social security from 15.3% to 20.1% and mobility funding from 6.6% to 11.5%.³ Consultations for temporary mobility and permanent relocation had similar topic distributions, though temporary mobility consultations were more than three times as likely to concern taxation.

In addition to the above-mentioned topics, MIPs were also consulted on the following (although in smaller numbers): cultural cooperation/ cultural exchange, mobility for disabled artists and professionals, traveling as a family or with children, green mobility, gender equality or gender discrimination, LGBTQI+ issues, and racial discrimination. This demonstrates the breadth of cross-cutting topics that impact the mobility of artists and cultural professionals.

Topics covered varied by MIP, reflecting organisational capacities as well as needs. For Arts Infopoint UK, three-quarters (75.9%) of all consultations with a topic involved visa/residence & work permits.

‘ I would like to thank you – it was thanks to your guidance during my initial consultation with touring artists that I was able to successfully apply for my work visa. I have now been living in Germany for one year, and a few months ago, I was granted a three-year temporary residence permit. I wanted to share this update with you, as your support was truly instrumental at an important moment. ’

Artist from Mexico

‘ Good news — they received the visas yesterday. Many thanks for your input, as it was exactly what we needed. ’

Musician in Madagascar travelling to the Netherlands

³ Providing information on mobility funding is not a core part of the MIPs' mission, but several organisations do this as part of their wider activities.

MobiCulture and Mobility Arts and Culture Austria had similar profiles focused on administrative regulations, with more than 90% of consultations involving at least one of visa/residence & work permits, taxation, and social security.

Organising consultations by topic is a helpful practice but conceals some of the complexity which makes international mobility difficult to navigate. In testimonials, users reference the 'contradictory information' received from other sources, and praise their MIP consultation for giving them the 'confidence' to tackle their situation. As one artist in Japan put it: 'Thank you very much for the detailed advice. It has clarified the reality of my situation significantly.' Or another, from Morocco: 'It's a great feeling to know we can count on you.'

‘What a good list of grants, I’m going to go through all of them in the coming days. I think this can really help me move forward in figuring out the right directions. Super valuable, so thanks a lot for thinking along with me.’

Dutch visual artist

Engagement activities

Data from 1 January – 31 December 2025

Overview: Type of engagement activities

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.

Overall, there were 119 events in 2025, submitted by 10 MIPs, with a similar share of in-person and online events (48.7% and 46.2%) and a few hybrid activities (51%). These activities are estimated to have reached more than 5,000 participants.

Number of engagement activities by submitting MIP

touring artists	55
MobiCulture	16
CzechMobility.Info	10
Motovila	10
DutchCulture	8
Mobility Arts and Culture Austria	7
Arts Infopoint UK	5
Cultuurloket	4
Swedish Arts Grants Committee	3
Loja Lisboa Cultura	1

‘Excellent training, more than essential for professionals working in the performing arts in France. Despite the complexity of the subject, which the instructor handles extremely well, we were able to grasp the methodology in a pleasant atmosphere.’

Manager in jazz music, France

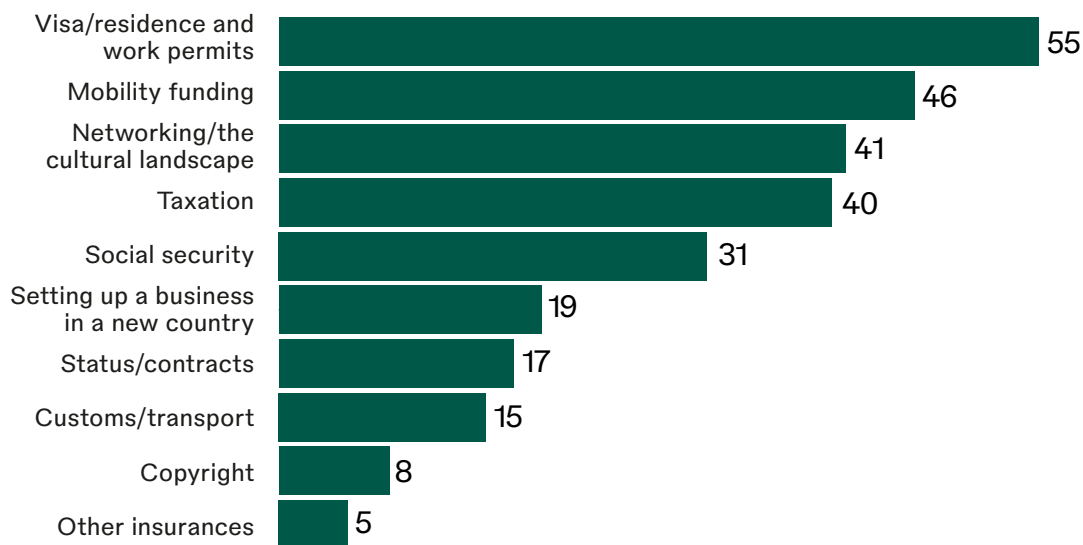
In terms of the topics covered, engagement activities generally spanned multiple categories. Visa/residence and work permits was the most common topic for activities, followed by taxation and mobility funding, but almost two-thirds (64.1%) of activities covered multiple topics, and half (50.4%) covered three or more. This demonstrates that it is important to address the complex issues of mobility as a whole and shows that most target groups require a complex array of information.

Otherwise, we see a similar distribution of topics to the previous year, though can note that setting up a business in a new country has become a more common topic, rising from 7 activities in 2024 to 19 in 2025. Mobility funding likewise rose from 26 activities to 46.

‘The association has now a tax number and and VAT number. Thanks for the info and thanks again for your help. It has been great so far.’

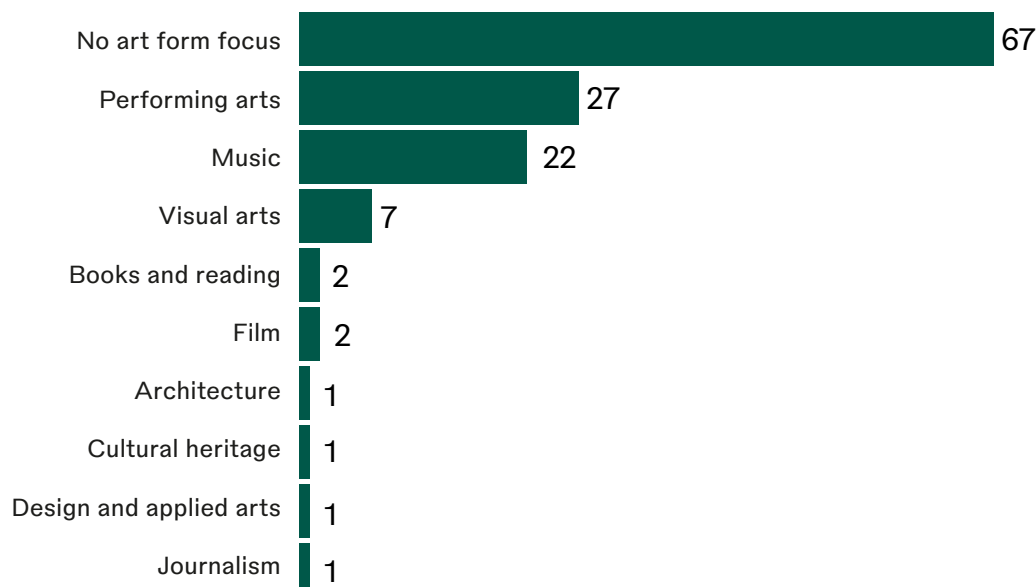
Performing artist, Germany in Austria

Engagement activities topics



The majority of activities did not have a specific artform focus. Otherwise performing arts and music were the most common art form focuses, driven by invitations from external organisers such as BABEL MUSIC XP, Musicboard Berlin/Pop-Kultur Festival, or IETM. Of the activities that focused on a specific creative field, 88% were organised by external organisations.

Number of engagement activities by art form



The type of engagement activities was mainly gathered into two groups: workshops or lectures on a specific topic (62.4% of events) and get-togethers or networking events (29.9% of events). In terms of whether they addressed incoming or outgoing mobility, half of them addressed both, while 35.7% of the events were based around incoming mobility and 13.9% were on outgoing mobility.

In some cases, engagement activities made the link between collective info sessions and smaller scale exchanges or tailor-made consultations.

‘Our International Artist Mobility Coffee Mornings remain a valuable event for delivering peer to peer learning and information from experts in a meaningful and direct way. It has also been a key way to develop resources, such as recordings, notes and Q&A’s from the sessions that can be referred to when following up on email enquiries.’
(Arts Infopoint UK)

Participation in events was driven in part by **the wider communications reach of the MIPs**. Together, the network has more than 90,000 followers across social media and a newsletter subscriber base of over 70,000. The websites of MIP organisations registered almost 750,000 users and more than a million pageviews during 2025.

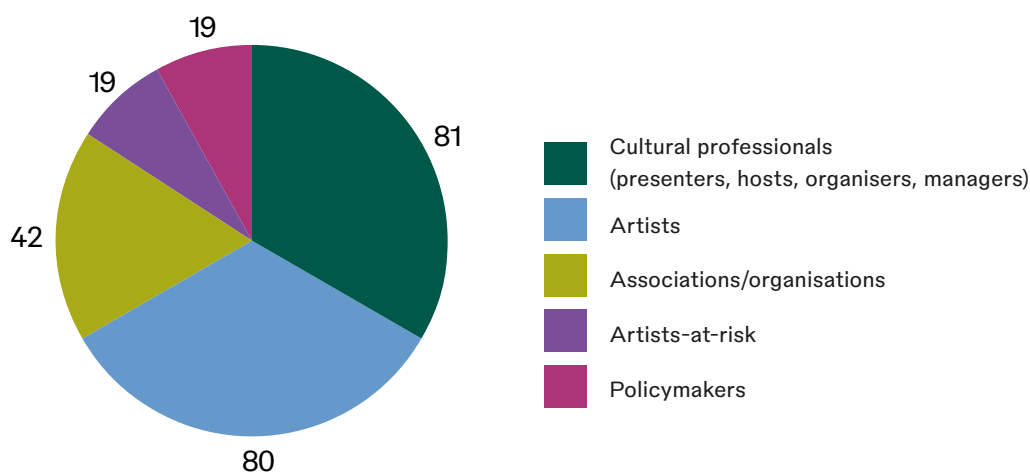
Organisers and target groups

A little more than a third of the engagement activities were created by the MIPs themselves, with the remainder organised by another party (either another organisation/ association or, in a few cases, an educational body). Almost all in-person events took place in a country that has an MIP, though there were also events in Dakar, Senegal (for the Beyond Horizon conference as part of the [Deconfining project](#)) and in Riga, Latvia (as part of [On the Move’s Cultural Mobility Forum](#)).

Most engagement activities were targeted to multiple groups but artists and cultural professionals were the main audience (with only 3 events that were targeted at only associations or organisations).

In terms of who could access the engagement activities, 59.8% of the events were public while 40.2% of the events were private.

Number of engagement activities by target group



MIPs: Actions with and in collaboration with On the Move’s network

Part of On the Move’s network, MIPs, as a working group, met seven times in 2025 including two times in an onsite setting, on 28 April 2025 prior to the Cultural Mobility Forum in Riga, Latvia and on 20 November 2025 within the scope of the [70th anniversary of ITI-Germany](#) in Berlin, Germany.

The MIPs group is currently coordinated by Arts Infopoint UK in collaboration with the On the Move’s secretariat. The [2025 Capacity Building Report](#) summarises the main points of discussion from MIPs’ work in 2025. These include the rise in national restrictions on cross-border mobility, increasing difficulty for artists applying for EU visas, the desire to support cultural exchange between UK and the EU, and the implications of AI on the work of MIPs. This latter point led to a training on AI in relation to cultural mobility information provision, and the topic is increasingly seen as an area for the MIPs to explore, including for wider communication coverage, as mentioned by the Czech MIP’s representative: ‘In 2025, CzechMobility.Info also recorded measurable traffic from AI-based search and assistant tools, reflecting emerging user behaviour. A total of 250 sessions originated from AI platforms. [...] Although AI search currently represents a small share of overall traffic, the data suggest growing relevance of AI assistants as an access channel to mobility information. The data also do not include access from mobile devices; therefore, the overall figure is likely to be significantly higher.’

MIPs have also continued to develop bilateral check lists (e.g. administrative online tools) to facilitate mobility and cross-border exchange between their countries, such as in 2025 between Germany and Switzerland ([checklist on transporting works of art between Switzerland and Germany, in cooperation with IGBK and Visarte](#)). The MIP in Germany (touring artists) also updated two resources: [Touring with Disabilities](#) (in German and English) and [Online Mobility Funding Database for Germany](#) (in English and German).

MobiCulture, through On the Move, was contracted by Wallonie-Bruxelles-Musiques to continue to produce [bilateral checklists in French](#) targeting several countries, including the United Kingdom, the USA, Canada and the Netherlands on top of France, Germany and Switzerland.

‘Thanks a lot for the quick answer, looks like I got answers to the questions I was not aware I had!’

Artist from Belarus

Conclusion

2025 was the second full year of MIP data collection. Comparing the numbers to 2024, we can see a few changes – a wider global reach, a more even distribution of topics, slightly more consultations overall. At the same time, many things remain the same: most of the tracked mobility is taking place within Europe, individual artists are the biggest users of MIP services, and visas, taxation and social security are the largest topics.

But even if the numbers stay the same, the people behind them do not. As the MIPs themselves say, each individual case is unique. Statistics also don't communicate the urgency of some situations – particularly for artists at risk, who continue to be key users of MIP services.

By helping to explain the complex work of the MIPs, their combined expertise, and the needs of the sector, this report also aims to help inform those who are interested in setting up their own MIP. In this regard, this yearly report should be read in complement with the handbook, [***How to set a Mobility Info Point \(MIP\)...and make it last?***](#)

On the Move also organises MIP information sessions with MIPs. Any interested parties can contact On the Move for more information (mobility@on-the-move.org).

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