

Home

Makes proposals for selection jury
Supports and consults
Changes after 2 years

ø 50 presentations of 3 days each / 150 presentations per year

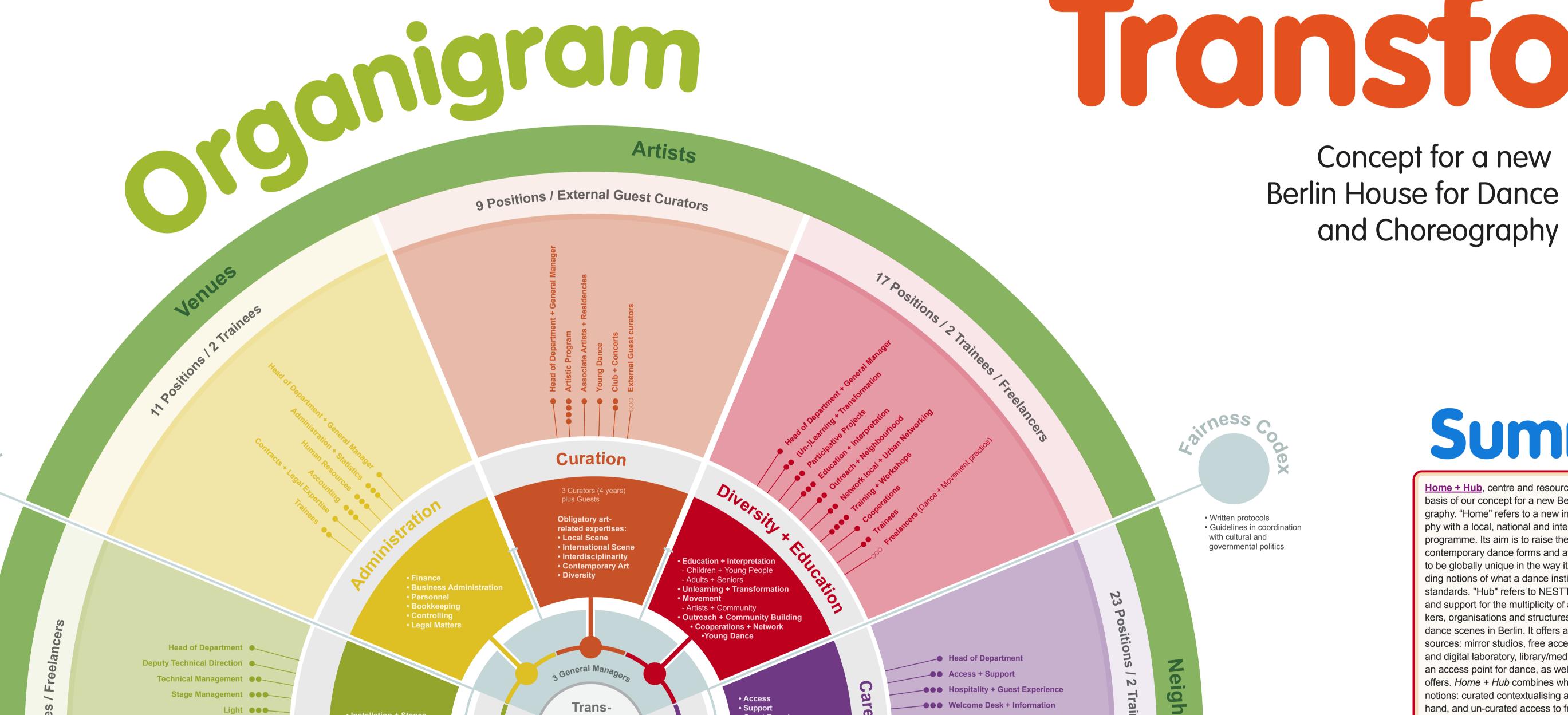
NESTT, under the moniker 'New Site for Dance and

and theory, culture and Europe, youth and edu-

cation, inclusion and social justice, as well as

KG.HTC/NESTT 2023

science and research,



—●●● Ticketing Sales Video ••• ●●●●●●● Gastronomy, Conviviality, Service Sound ••• Open Spaces + Support for Artists Workshops •••• Childcare Dance Medical Practice Digital Lab •••• Trainees Technics + Stage Hands ●● OOO Minor Employments Trainees •••• (Welcome Desk + Information, Visitor + event Freelancers OC In direct contact with General Managers
External (changing every year)
Attend meetings
Process monitoring
Diversity-oriented organisation development
Conflict management / mediation
Professional organisation training Most departments have trainees
Cooperations (e.g. with study programme Veranstaltungstechnik of the TFH) 

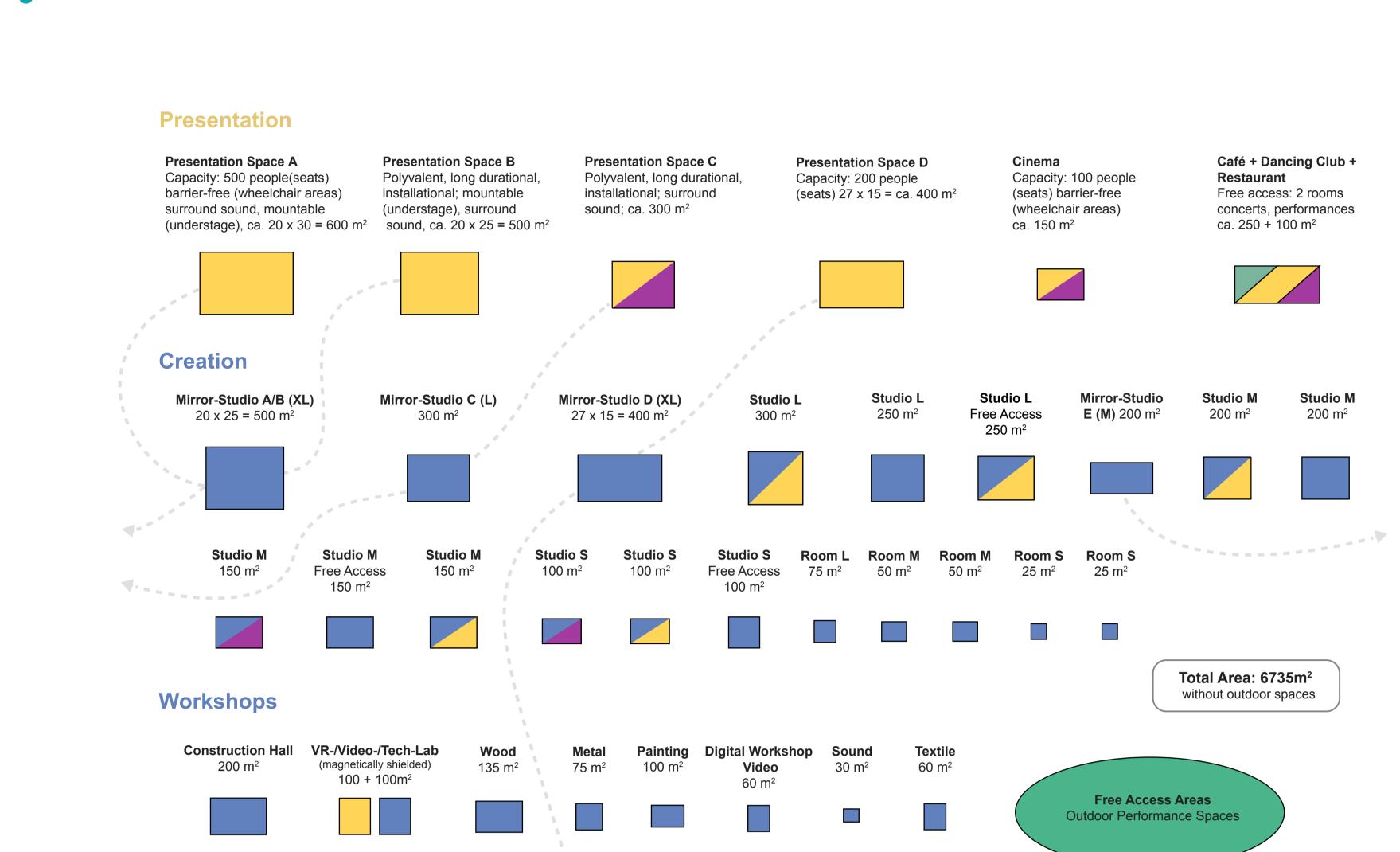
Structure	Principles of	f Operation
Departments The organisation of NESTT is divided into	Continuously evolving protocols     Binding and continuously evolving protocols aim to foster a respectful, sup-	nisational and teamwork training.
th departments: Administration, Care + Support, Com- unication, Curation, Reflection + Collection, Tech, Reali- tion, and Diversity + Education. Each department is led a head of department. The overall responsibility lies th a team comprising of the of the three heads of de- rtment for Administration, Curation and Diversity + Jucation (referred to as general managers).	portive and transparent working atmosphere and promote effective decision-making. Protocols are based on the guiding principles and ethics of NESTT: diversity, sustainability and care. The protocols attempt to make the guiding principles and ethics of NESTT become a lived practice and to encourage all members of the organisation to work together.	• Resource planning The allocation of resources is discussed and decided upon by each department, with the support of the general managers. The aim is to foster both individual participation and planning responsibility, and shared common objectives. It is the task of the general managers to coordinate different projects and departments and to oversee and be responsible for NESTT as a whole.
Dverall responsibility  The 3 general managers are responsible for the coordination of the departments and for all decision-making. The team manages common goalting in close exchange with all other heads of department and bears the final responsibility, ensuring that decion-making processes are able to move forward and that ere is continuity and a smoothly functioning organization.  Cross-departmental project teams  Daily work practice	• Decision-making All decisions affecting the different departments of NESTT are discussed and made together in the joint meetings of the eight heads of department. The decision-making process is based on pre-defined criteria. If there is a justified objection to a matter that cannot be decided within the framework of a meeting, those making the objection are required to develop solution proposals for the next meeting. Mere objection is not sufficient, each objection must be adequately justified and include a pro-	• Skill development opportunities NESTT actively supports opportunities for staff to develop different skills (for example, the possibility of career advancement or of moving from one department to another). This includes taking on trainees. NESTT makes sure that people who do not normally have access to these professions due to discrimination or financial difficulty, are particularly taken into account in order to further a process of socio-political
cross-departmental and organised in a matrix form. This eans that each employee is assigned to a particular derument but also works closely with other departments on rious projects.  Process coaching Professional external coaches work direct contact with the different departments and teams	posal for a common solution. In principle, a decision is considered to have been taken when there are no more objections and everyone is in agreement. If, in the end, no solution can be found, the overall responsibility team (3 general managers) step in to make the final decision.	<ul> <li>Feedback and exchange Every two years, artists, visitors and other people involved in the field of dance, choreography and performance in Berlin are invited to give feedback on the activities of the house in an open exchange format.</li> </ul>
d take part in meetings. They have many years of exrience in conflict management and mediation, and parular experience in the field of diversity-oriented organitional development. They are responsible for process onitoring, not to intervene directly but to share their obtavations and approaches to solutions, leaving final probables solving to the organisation, departments and team embers.	Individual responsibilities     In the curation department in particular, it is important that decisions on specific projects and collaborations are left to individual heads of department and to the leaders of different projects. It is equally important that these decisions can be adequately communicated to others and that feedback is exchanged on a long-term basis.	• Fairness Codex All working relationships follow a jointly developed fairness codex. The fairness codex aims to foster a respectful, appreciative, transparent and supportive working atmosphere reflecting NESTT's guiding principles of sustainability, diversity and care.
Advisory board The advisory board consists of 7 memres and accompanies the activities of NESTT in an advirg and supportive capacity. The first task of the advisory ard is to define the criteria for the the initial selection jury d for the 3 general managers.	<ul> <li>Meetings All heads of department meet once a week. In addition, there is a weekly meeting within each depart- ment. There are also regular meetings for team members involved in various projects. Once a year, all employees participate in a strategic planning meeting which takes place over several days. There are also retreats for orga-</li> </ul>	

onters. Journal of the combine what air other considered opposing notions: curated contextualising and decision-making on the one hand, and un-curated access to free spaces and resources on the other. Both are understood to be complementary and mutually inspiring ways of creating att.  Dance + Transformation are also key terms, and characterise the programmatic focus of NESTT. In Berlin, in fact in Germany as a whole, contemporary dance forms need a place of encounter that can foster the emergence of a new culture of social diversity and participation. This applies not only to artists and their work, but also to different audiences who feel excluded from current cultural offerings. From a political perspective, the term Transformation' is about initiating a continuous process of change. How can deeply rocted power structures, which touch all aspects of social and culturalific, be transformed? How can visitors or employees, at workers and artists, minority or majority representatives, develop new perspectives for thinking, acting and making? NISSTT aims to poincer a new understanding of diversity and anti-discrimination through its arists programme, as well as in the self-image of its staff, the relationships with the audience, and in new relationships between artists, minority or majority representatives, develop new perspectives for thinking, acting and making? NISSTT aims to poincer a new understanding of diversity and anti-discrimination trough its arists programme, as well as in the self-image of its staff, the relationship with the audience, and in new relationships between artists, minority or majority representatives, develop new perspectives for thinking, acting and making? 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From a political perspective, the term "transformation" is about initiating a continuous process of change. How can deeply rooted power structures, which touch all aspects of social and cultural life, be transformed? How can visitors or employees, art workers and artists, minority or majority representatives, develop new perspectives for thinking, acting and making? NESTT aims to pioneer a new understanding of diversity and anti-discrimination through its artistic programme, as well as in the self-image of its staff, the relationship with the audience, and in new relationships between artistic, academic and educational work. Within its organisational structure, this includes the establishment of a dedicated department for <i>Diversity + Education</i> which encompasses different fields: education, interpretation, a dance access point, dance and movement workshops and classes, diversity and anti-discrimination education (including un-learning and empowerment trainings), long-term co-operations and partnerships with schools and local initiatives, and outreach activities to address marginalised groups. In addition, there is a department for <i>Care + Support</i> which will be responsible for all interaction with visiting artists and the public. The <i>Care + Support</i> team offer inclusion-related services with a focus on hospitality and creating a welcoming atmosphere. It includes a welcome desk, gastronomic offers, a dancing club, a dance medicine and rehabilitation area, and	taining a collaborative working environment and respecting common overall goals. The general management is the responsibility of a three-person team from the departments of <i>Administration, Curation</i> and <i>Diversity + Education</i> . The task of this team is to coordinate the common goal setting in close exchange with the other heads of departments. It bears the ultimate responsibility for ensuring the maintenance and continuity of NESTT's operation. Proposals have been drawn up for the selection procedure of the general managers and as guidelines for the selection of the staff. External process coaches and an advisory board accompany the organisation. The organisation also works with jointly developed protocols, as well as a fairness codex, and the establishment of feedback formats serve to support effective communication and decision-making. In most departments, trainees are accepted, and co-operations with various Berlin training centres are conceivable.
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Dance needs space. NESTT offers a spectrum of various, and at • Another expression of the expanded understanding of body-bathe same time interrelated, types and sizes of space. In order to sed live art is the establishment of a <u>Digital Lab</u> for the exploration support the development of Berlin dance – of the present and future of body movement and technology (virtual and augmented reality, – in all its facets, it is essential to say goodbye to outdated patterns and 360° videos, motion capturing, spatial sound, robotics, etc.), of prioritisation and positioning. This applies to spatial structures as which enables artists to develop new applications and formats in well as social ones. This is by no means about abolishing dance as collaboration with researchers and technical specialists. The Digital a stage art, but about understanding the stage as one spatial dispositif of dance art among others. In concrete terms, this means:

costume, wood and metal working as well as for digital processing of video and sound, and its own assembly hall. This area is also • Artistic production studios and spaces of different sizes and with accessible for both in-house Home and city-wide Hub use. different equipment, which can also be used for workshops, training classes as well as for education, research and education formats. In • The hospitality and conviviality area includes a <u>library/media</u> addition, there are thinking spaces attached to or close to the artis- library open to the public with its own shop, close to a child-friendly tic production spaces. Some of the studios are assigned to the *Hub* café and a restaurant. There is also a dancing club where conactivity as free access studios and can be used free of charge by certs and events take place, as well as recreational areas that Berlin-based artists. Each free-access studio has different allocation are freely accessible at all times (24/7) (as public living spaces criteria and maximum usage periods defined by those responsible and including suitability for e. g. street dance use) and presentation for the supervision of the spaces. areas in the outdoor area. • A separate <u>cinema</u> to accommodate the expansion of dance and In addition, there are <u>rooms for dance medical treatment</u>, and visitors with new opportunities for artistic engagement with and resident artists, as well as all the necessary ancillary and body-based art. The cinema is also available to the in-house

not-public areas internal areas



Presentation Spaces + Studios

uctions for children and young people) and two flexible poly
• Permeability room types: e.g. natural, indirect light (possibility

vays (one larger and one smaller) and modified according to

• Wall types: e.g. white cube / black box / grey space

and for installation and long-durational formats, exhibitions, etc. All

• Dirt/Mud Rooms (waterproof/dirt resistant)

spaces are barrier-free and equipped with appropriate facilities (e.g. • Deaf Rooms (floor sound transmission)

In addition, there are 15 studios ranging in size from 100 m² to
500 m², and 5 small studio rooms between 25 m² and 75 m²

(100 m², 150 m², 250 m²)

Lockable storage rooms beside

requirements: for classically structured productions; for approaches Floor types: polyvalent (can be changed/used for installations)

that experiment with the positioning of artistic and audience areas; wooden sprung floor / vinyl dance floor; underfloor heating

wheelchair spaces and guidance systems) in accordance with DIN • Room height: min. 5.5 m (to the rig) from studio size 200 m²

The studios will have varied requirements which will include the

of darkening) / dark / outdoor access.

Column-free construction of all studios

• 3 studios in different sizes with (concealable) mirrors

Toilets and changing facilities beside or in the studios

Good ventilation or ventilation system depending on requirements

Exclude noise pollution to and from other studios and rooms

• Lockable storage rooms beside or in the studios

The presentation areas are divided into four spaces: a larger presentation space with a stage and seating for around 500

people, a smaller stage room (that is mainly intended for pro-

alent presentation spaces that can be used in a variety of

understage areas in the artistic production.

some of which can also be used for presentation

standards. All presentation spaces offer the possibility of walk-in, upwards

# Providing production space for Berlin dance venues: the dimensions and provided technical equipment of the **Mirror Studios** correspond to the respective main presentation spaces of the most important funded Berlin performance venues for dance and choreo-graphy. They are freely available to the venues for an agreed period of time.

= Artistic presentation = Artistic production + learning = Reflection + Collection = Administration = Organisational ancillary spaces = Access from outside ---- = Conceptual proximity to each other

As a new institution for body-based live art, NESTT has a fully equipped

in-house department for Reflection + Collection. This includes its own

team of dance theory curators, publications to further discourse or

Berlin dance and performance, and support for dance writing and

artistic research. An essential part of the Reflection + Collection department is the in-house archive for dance. Equipped with cur-

rent digital documentation technology, the archive offers a library

and media library for collecting and documenting dance, performan

ce and body related live art as well as resources for transforming

re-working or re-staging archival material. Following the Home + Hub

principle, the dance archive is on the one hand a central place for writing

the history of dance in Berlin and at the same time a shared resource for

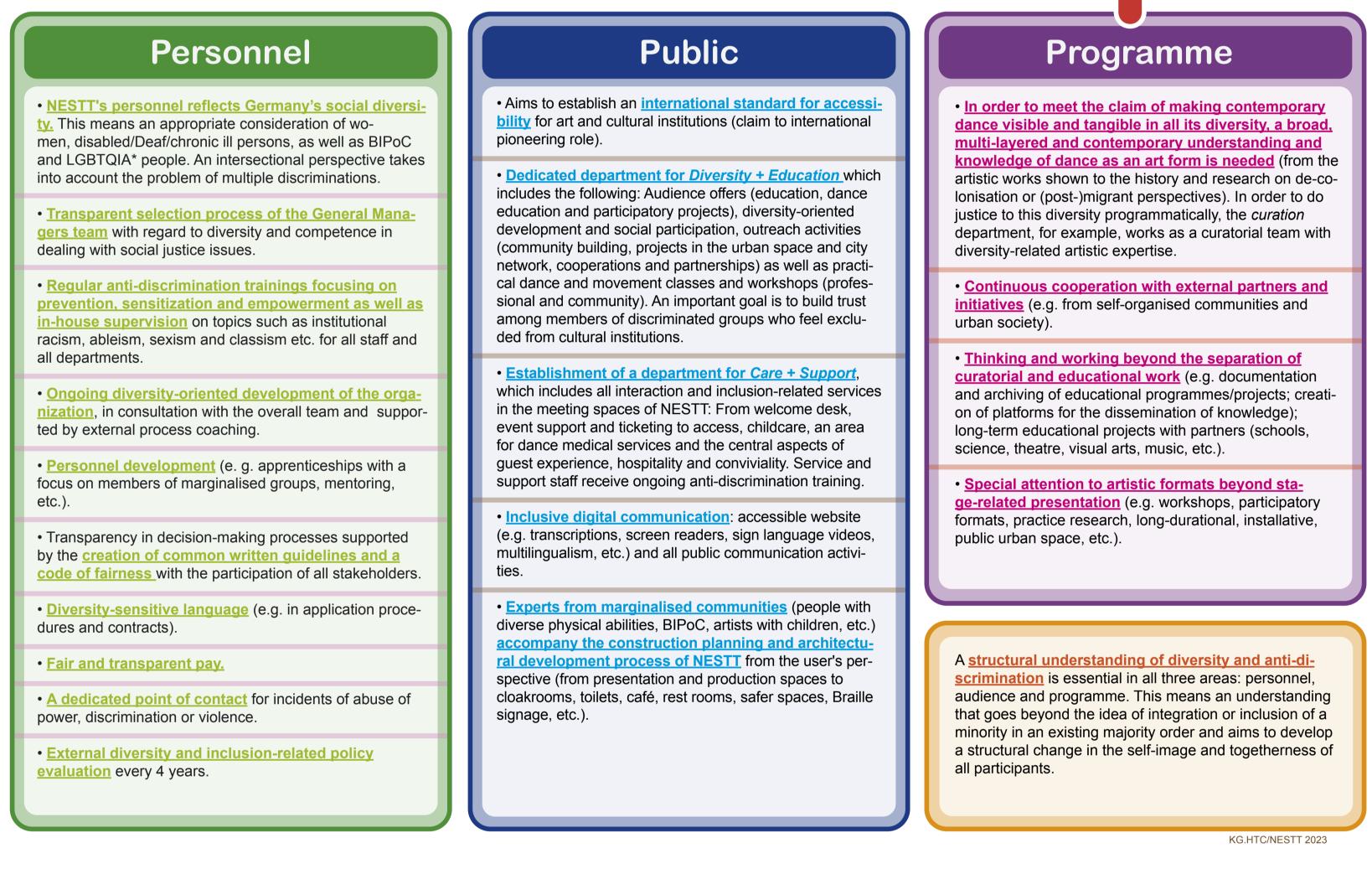
The Reflection + Collection department works closely with the Care + Support, Curation, and Diversity + Learning departments ensuring barrier-free access, accessibility of digital material, and a wide perspective encompassing diverse artists, researchers and visitors. The archive has

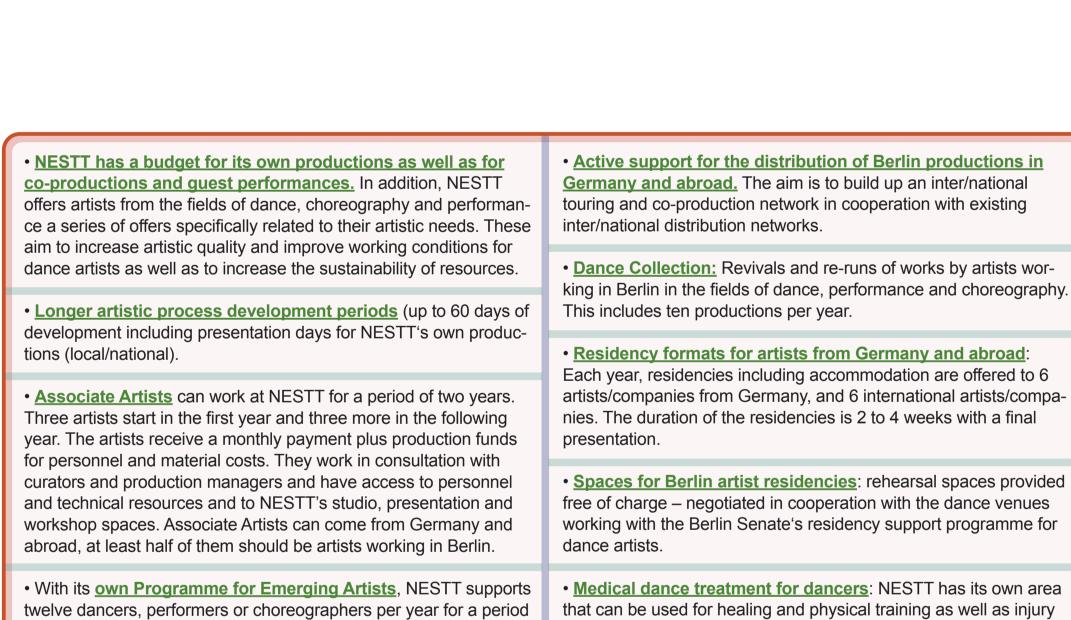
permanently allocated spaces, such as a publicly accessible library/me-

access various types of space available at NESTT for presentation formats such as exhibitions, festivals, workshops, and conferences in

all artists and dance researchers in the city.

coordination with the current artistic programmes.



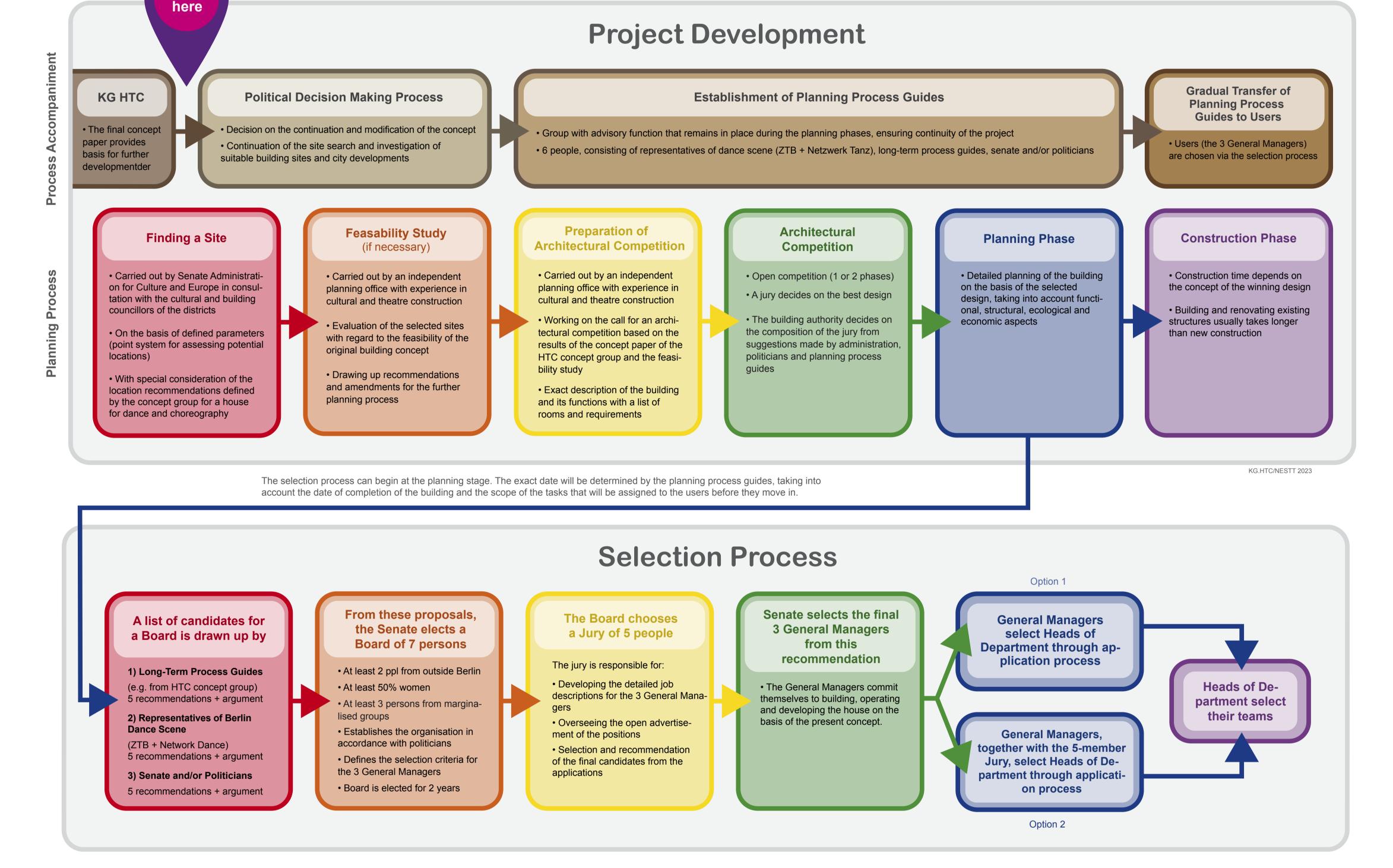


of six months. This includes financial support, studio time and men-

toring as well as access to selected programmes, classes and work- staff position is provided for the care.

shops and the opportunity to observe or participate in rehearsal and

production processes of artists working here.



## Research + Science

NESTT is not just a venue for presenting finished works, but is also a place for conception and creation, for research and exploration; a place to grow to play, to exchange and transform. NESTT does not want to be held back by genre boundaries, and encourages encounters between different forms of creativity, from art, to science, to research and technology. Resources are provided for various cooperatio possibilities with, for example, image-immersive and body-related technologies, dance and body theory, or medical, somatic and mental health

The <i>Diversity</i> + <i>Education</i> department brings together several different fields which include dance education, and interpretation, access point dance, community outreach, and diversity and inclusion-oriented activities and advice. It also organises dance and movement classes and workshops (aimed at both professionals and community). Classes and workshops are facilitated by a core team which works together with freelance teachers. The <i>Diversity</i> + <i>Education</i> department head is also one of the three overall responsible persons. The activities of this department include:	• <u>Cooperations and partnerships</u> with local initiatives, organisations and communities active in the field of dance (e.g. festivals).	
	• Insights into artistic processes through artist talks, interviews, rehearsal visits	
	Exchange and workshop formats before performances	
	• Close cooperation with the Care + Support department, e.g. with Free Access Studios	
<ul> <li>Dance and movement classes, trainings, courses, workshops and participatory offers for adults, older people and people with diverse physical abilities, as well as for children and young people and professional dancers.</li> </ul>	• Close cooperation with the Curation department, e.g. in the area of dance for children and young people	
Outreach activities to reach new and existing groups (a key aim is to build trust with visitors from marginalised groups and groups	Close cooperation with the Reflection + Collection department (e.g. research projects, publications and conferences)	
with low cultural participation)	Continuous diversity-oriented organisational development in consultation with the three general managers	
Projects in urban spaces, neighbourhood projects and community events	Anti-discrimination workshops and empowerment training offers for staff, working partners and visitors. Courses tailored for	
Long-term partnerships and projects with schools and youth centres	different groups but mostly aimed at those with experience of discrimination.	
• <u>Family-friendly events</u>	• Coordinating trainee mentoring: NESTT aims to have trainees in as many departments as possible. The main focus is on supporting members of marginalised groups.	
Artistic encounter formats (promoting exchange between artists from different dance forms, styles and traditions)		