DANCE REHEARSAL DIRECTORS

COMPETENCY PROFILE

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ACKNOWLEDGEMENTS

FOREWORD

This document presents the results of an occupational analysis[1] focused on the profession of dance rehearsal director. The project was proposed and coordinated by the **Conseil québécois des ressources humaines en culture (CQRHC)**, in collaboration with the **Regroupement québécois de la danse (RQD)**, and received financial support from the **Commission des partenaires du marché du travail (CPMT)**. The analysis was a follow-up to the Chart of Competencies for Dance Rehearsal Directors, developed out of meetings and discussions held during the *Grands Chantiers de la danse professionnelle du Québec*, in 2008. The Competency Profile meets Recommendation 26, which was unanimously adopted at the second *États généraux de la danse* on April 29, 2009.

During the work sessions that led to the creation of this Competency Profile, a committee of experts set out to provide a detailed description of their professional and personal skills. To do so, they referred to the Chart of Competencies for Dance Rehearsal Directors. In seeking to identify the subskills and important actions associated with each of the listed skills, they decided to restructure the areas of competence. In the end, the Chart was reorganized according to the content of the Competency Profile. Both documents now reflect the reality of a dance rehearsal director.

This competency profile takes into account the fact that the responsibilities and duties of a dance rehearsal director **may vary** according to his or her work context and environment. As a result, a person occupying this position **is not necessarily required** to carry out all of the tasks or to demonstrate all of the general competencies listed in this document. Dance rehearsal directors are often called upon to act as specialists. However, they also work closely with members of a company or creative team, which means that their tasks and workload can vary considerably.

THE JOB AND ITS TITLE

Practitioners occupying this position may often refer to themselves as *répétiteurs*, assistants or assistant choreographers, artistic consultants, the "outside eye" or dramaturgs. In 2008, with a view to creating a name that would encompass all the skills of an artist traditionally identified as a *répétiteur*, the title "dance rehearsal director" was adopted. The experts around the table considered the term *"répétiteur"*[2] to be outdated and inappropriate, given how the profession has evolved in recent years, and reductive, given the broad range of tasks to be carried out.

In choosing the term dance rehearsal *director*, the committee sought to underscore the significant responsibilities of the job in terms of managing human and artistic resources. It is important to note, however, that the new name is still a compromise, and that as far as recognition and credits are concerned, it is up to artists to negotiate their title, which may vary according to their skills, their preferred approach, the type of project they are collaborating on and the tasks they are assigned.

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[1] The terms "occupational analysis" and "competency profile" are used interchangeably in this document.

[2] In French, "répétiteur" is defined as "a person who gives private lessons to students" [translation] (*Le Petit Larousse Dictionnaire 2009*, p. 877). The same word is used in English, with a more specific definition: "a person who coaches dancers in their roles, esp. one who is particularly knowledgeable in one style of dance, the work of one choreographer, etc." (*Canadian Oxford Dictionary* 2004).

DANCE REHEARSAL DIRECTORS: ARTISTS FIRST AND FOREMOST

A dance rehearsal director is one of the links in the research-creation-production-presentation chain. His or her professional competencies are based on inherent artistic foundations that are essential for this profession. Those who hold this position should draw on all of their knowledge of dance and art in general. Their competency profile is therefore clearly that of an artist.

DANCE REHEARSAL DIRECTORS: COMMITTED TO THE INTEGRITY OF THE WORK

Depending on the projects in which they are involved, dance rehearsal directors can play a variety of roles in varying degrees, including those of spectator or privileged spectator, artistic consultant, teacher, coach, stage manager, intermediary and mediator. Regardless of their nature and scope, a dance rehearsal director's actions are, from an ethical and practical standpoint, based on a commitment to respect the integrity of the work.

TERMINOLOGY

Competency

As used in this analysis, competency refers to *an individual's ability to demonstrate that s/he has the necessary knowledge, skills and attitudes to carry out a professional act or task that meets a pre-determined standard and/or other requirement*.

Types of competency

There are two types of competency: **professional** and **general**. **Professional competencies** include the various **tasks** that a person in a particular profession, job or position should be able to carry out. **General competencies** are **skills** and **abilities** (traits, attitudes, moral qualities) that the practitioner or professional in question should have and demonstrate in order to carry out tasks and fulfil responsibilities. Each of the professional competencies identified in this document should be exercised according to applicable laws, regulations and standards.

Dancer/performer

The term "dancer/performer" refers to dancers and other artists (actors, musicians, visual artists) who perform during the process of creating and presenting a work.

IMPORTANT NOTE TO READERS

This study took into account the fact that the responsibilities and duties of a dance rehearsal director may vary according to his or her work context and environment. As a result, a person occupying this position is not necessarily required to carry out all of the tasks or to demonstrate all of the general competencies listed in this document.

USES OF THE DOCUMENT

The **Competency Profile** should be used in conjunction with the **Chart of Competencies for Dance Rehearsal Directors**. Both documents were created out of a desire and need to affirm the specificity of this role. Artists who practice this profession can refer to both documents in order to have their expertise recognized, as well as to evaluate their skills and determine areas where they could pursue additional training. For organizations devoted to developing dance, these documents are a useful tool to identify ongoing training needs and create a specialized education platform. For dance companies and those in charge of independent choreography projects or other artistic productions including dance, these documents can be a useful guide to hire specialists and write up contracts. Finally, during negotiations aimed at improving work conditions, the **Competency Profile** and **Chart of Competencies for Dance Rehearsal Directors** can serve as a reference tool and can help to determine the content of agreements among the parties concerned.

METHODOLOGY

The DACUM (Developing a Curriculum) method was chosen to conduct this occupational analysis. One of the key features of DACUM is to rely on a group of expert practitioners to review all of the competencies required to function effectively in a given occupation. The combined Chart of Competencies and Competency Profile present four levels of analysis:

1. A series of areas of competence. An area of competence is a major function or responsibility in a particular profession, trade or position. We have identified two such areas: areas of professional competence (see sections A to I) and areas of general competence (see section J).

2. Each area of competence is then broken down into skills (competencies). A competency statement, like the areas of competence, is defined in behavioural terms and starts with an action verb.

3. Each skill is further divided into subskills (see sections A to I) and main skills (see section J). A subskill is an intermediate step between the main skill and the detailed actions associated with practicing this skill.

4. A non-exhaustive list of important actions and general competencies may be used as performance indicators, providing criteria to assess competencies.

CHART OF COMPETENCIES

PROFESSIONAL COMPETENCIES

As applicable, dance rehearsal directors should be able to:

A. Contribute to the development of an artistic approach/creative project	1. Help the choreographer develop his/her artistic intent	2. Grasp the work's identity	3. Participate in the creative process	4. Ensure smooth relationships and communications within the artistic team
	5. Help to prepare a remount/reconstruction of a work			
B. Direct the dancers/performers	1. Help the dancers/performers appropriate the choreographic material	2. Supervise the dancers/performers in action	3. Help the dancers/performers achieve their maximum potential	

C. Prepare rehearsals	1. Decide on the content of a rehearsal	2. Become fully immersed in the choreographic material and other components of the work	3. Assemble the necessary technical and material resources	4. Help to set up the rehearsal space

D. Guide the dancers'/performers' training sessions	1. Determine the goal of the training	2. Organize the training	3. Supervise the dancers'/performers' training

As applicable, dance rehearsal directors should be able to:

E. **Plan/help to plan schedules**	1. Check the availability of the artistic team and technical crew	2. Plan a production schedule	3. Reserve rehearsal spaces	4. Set a daily rehearsal schedule
	5. Set a schedule for training sessions	6. Help to plan the schedule at performance venues	7. Help to plan the tour schedule	8. Respond to unexpected requests
	9. Communicate schedules to the persons concerned			
F. **Participate in technical aspects of the production**	1. Operate technical elements in the studio	2. Help to write technical riders	3. Monitor the technical aspects of each performance	4. Assist/fill in for the technical crew or production team
	5. Check the availability and condition of costumes and props			
G. **Document/help to document the work at all stages**	1. Produce audiovisual documents	2. Write documents	3. Write a choreographic notation	4. Preserve documents related to the creation and production of the work
H. **Monitor the health and safety of the artistic team**	1. Create/maintain safe working conditions	2. Intervene in cases of accidents or illness	3. Support reintegration into the artistic team	
I. **Represent the company**	1. Liaise with the presenter and his/her team	2. Participate in promotional activities (press conferences, interviews, etc.)	3. Participate in cultural and artistic mediation activities (education, audience development, etc.)	4. Direct/help direct the tour

PERSONAL COMPETENCIES

To carry out the tasks identified above (as applicable), dance rehearsal directors should be able to:

J. Demonstrate personal competencies	1. Empathize	2. Demonstrate listening skills	3. Demonstrate adaptability	4. Make decisions
	5. Demonstrate versatility	6. Demonstrate management skills (organizing, planning, evaluating)	7. Exercise leadership	8. Demonstrate tact and diplomacy
	9. Manage stress	10. Communicate verbally	11. Demonstrate an artistic sensibility	12. Demonstrate creativity
	13. Solve problems	14. Communicate physically	15. Trust instincts	16. Demonstrate perseverance
	17. Demonstrate rigour and attention to detail	18. Demonstrate teamwork skills	19. Demonstrate observation skills	20. Demonstrate analytical skills
	21. Demonstrate interpersonal skills	22. Demonstrate a capacity for self-renewal	23. Accept a level of uncertainty or ambiguity	24. Step back
	25. Sense the intangible			

COMPETENCY PROFILE

As applicable, dance rehearsal directors should be able to:

A: Contribute to the development of an artistic approach/creative project

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Help the choreographer develop his/her artistic intent	1.1 Help the choreographer describe his/her artistic approach in general	• Discuss previous works • Ask the choreographer to identify influences and references • Ask the choreographer to position him/herself with regard to artistic trends • Ask the choreographer to describe his/her style • Verbally reformulate the choreographer's artistic intent • Articulate in writing the choreographer's artistic intent	• Demonstrate listening skills (J2) • Demonstrate an artistic sensibility (J11)
	1.2 Help the choreographer describe his/her artistic approach regarding a creative project	• Help the choreographer develop the theme/subject • Help the choreographer identify his/her sources of inspiration • Help the choreographer set the tone of the piece • Help choreographer describe his/her approach to physicality • Help the choreographer identify the elements s/he would like to incorporate into the work • Clarify the extent to which the rehearsal director should be involved in the creative process • Clarify the extent to which the team should be involved in the creative process	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
	1.3 Contribute to the choreographer's process of reflection	• Suggest readings • Refer to the work of visual artists • Refer to the work of filmmakers • Refer to the work of performing artists • Refer to the work of composers and sound designers • Suggest potential resource persons	
2. Grasp the work's identity	2.1 Understand/define the physical language	• Break down the choreographic sequences • Identify movement qualities • Analyze the physical language expressed by the choreographer and dancers/performers	• Demonstrate observation skills (J19) • Sense the intangible (J25)
	2.2 Understand/define the conceptual dimension	• Identify the main ideas by analyzing choreographic sequences • Identify the main ideas by analyzing the emphasis placed on different components of the work • Detect references (literary, visual, philosophical, scientific, etc.)	
	2.3 Understand/define the emotional dimension	• Identify the specific aspects of a cast • Identify the emotions elicited by the dancers'/performers' physical transformations • Sense the emotional charge of choreographic sequences • Sense the emotional charge of the arrangement of elements • Sense the emotional charge in the use of space • Identify the emotional curve	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
	2.4 Understand/define the architecture of the work	• Identify the choreographic structure (sequences, sections, parts) • Identify the rhythmic structure	
3. Participate in the creative process	3.1 Help to assemble the artistic team and technical crew	• Identify potential candidates • Hold auditions • Select the members of the artistic team and technical crew	• Demonstrate creativity (J12) • Demonstrate analytical skills (J20)
	3.2 Help to create choreographic material	• Help to create movements • Help to create choreographic sequences/sections • Help to create links between choreographic sequences/sections	
	3.3 Help to clarify how the various components work together	• Evaluate the degree to which the components are harmonized (set, props, costumes, lighting, images, words, etc.) • Look for solutions • Propose adjustments	
	3.4 Help to determine the context in which the work will be presented	• Determine the venue (type of theatre/hall, indoors/outdoors, other locations, etc.) • Determine the mode of presentation • Define the relationship with the audience • Determine the target audience	
4. Ensure smooth relationships and communications within the artistic team	4.1 Transmit information	• Convey the ideas, reflections, suggestions and difficulties of the artistic director • Convey the ideas, reflections, suggestions and difficulties of the choreographer • Convey the ideas, reflections, suggestions and difficulties of the dancers/performers • Convey the ideas, reflections, suggestions and difficulties of the designers and technical crew	• Demonstrate tact and diplomacy (J8) • Demonstrate interpersonal skills (J21)

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
		• Convey comments from outside sources (peers, spectators, agents, presenters)	
	4.2 Facilitate conflict/dispute resolution	• Help to clarify the subject of the dispute/conflict • Propose solutions • Propose a realignment of duties • Call on a third party to intervene	
	4.3 Verify how the work is progressing with the artistic team	• Evaluate the quality of the dancers'/performers' work • Evaluate the quality of collaborators' work • Develop recommendations concerning productions in progress	
5. Help to prepare a remount/reconstruction of a work	5.1 Become well versed in the components of the work	• Consult individuals with an expertise on the work • Consult any relevant documentation • Consult dancers/performers from previous casts • Consult individuals who have participated in the creation and production of the work	• Demonstrate management skills (organizing, planning, evaluating) (J6) • Demonstrate analytical skills (J20)
	5.2 Help to assemble the artistic team and technical crew	• Identify potential candidates • Audition dancers/performers • Select the members of the artistic team and technical crew	
	5.3 Help to identify the resources required to remount/reconstruct a work	• Identify the technical equipment required for rehearsals and performances • Identify the necessary production elements (sets, props, costumes, etc.)	

As applicable, dance rehearsal directors should be able to:

B: Direct the dancers/performers

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Help the dancers/performers appropriate the choreographic material	1.1 Teach the choreographic material	• Use all relevant documentation (written, visual, audio) • Convey the choreographer's intent • Convey the nuances and details of the choreography • Use physical demonstration	• Communicate verbally (J10) • Communicate physically (J14)
	1.2 Stimulate the dancers'/performers' kinesthetic sense	• Refer to the physical principles of the body • Refer to the principles of one or several dance techniques • Refer to sensations • Provide exercises related to the requirements of the choreography	
	1.3 Stimulate the dancers'/performers' imagination	• Offer references/analogies (image, person, artwork, scientific principle, matter, etc.) • Encourage abstract thought • Ensure dancers/performers have access to all relevant documentation	
	1.4 Stimulate the dancers'/performers' sense of observation	• Guide the analysis (breakdown) of a video recording • Use other dancers/performers as an example • Use the choreographer as an example	
2. Supervise the dancers/performers in action	2.1 Observe the dancers/performers in action	• Observe the precision of movements • Observe the rhythm • Observe the musicality • Observe the precision of the performance	• Demonstrate rigour and attention to detail (J17) • Demonstrate observation skills (J19)

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
		• Observe how dancers/performers interact • Observe how they manage difficulties related to the movements • Observe how they interact with stage elements • Observe the consistency of their work	
	2.2 Provide feedback	• Highlight positive points • Highlight areas requiring improvement • Encourage discussion • Propose avenues of exploration • Ensure dancers/performers are committed to following up on feedback	
3. Help the dancers/performers achieve their maximum potential	3.1 Create a productive work environment	• Ensure that dancers/performers are well prepared and closely guided in each work session • Ask dancers/performers for feedback about the work sessions • Take into account dancers'/performers' feedback on the work sessions	• Exercise leadership (J7) • Demonstrate interpersonal skills (J21)
	3.2 Motivate the dancers/performers	• Recognize individual and group efforts • Provide plenty of encouragement • Adjust the content of the work sessions • Adjust the duration of the work sessions	
	3.3 Demand excellence	• Remind dancers/performers of the artistic requirements • Pay particular attention to one or several dancers/performers • Ask for additional work sessions	

As applicable, dance rehearsal directors should be able to:

C: Prepare rehearsals

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Decide on the content of a rehearsal	1.1 Decide on requirements	• Discuss the artistic feasibility • Discuss the technical feasibility • Propose adjustments • Note these requirements for subsequent transmission of the work	• Demonstrate listening skills (J2) • Demonstrate analytical skills (J20)
	1.2 Plan the rehearsal	• Note the artistic and technical elements to be worked on • Take into account the physical and psychological requirements of the elements to be worked on • Aim to use the time as productively as possible • Take into account the potential physical risks involved	
2. Become fully immersed in the choreographic material and other components of the work	See A5.1		• Demonstrate management skills (organizing, planning, evaluating) (J6) • Demonstrate analytical skills (J20)
3. Assemble the necessary technical and material resources	3.1 Communicate technical and material resource requirements to the appropriate individuals	• Make a list of required equipment • Specify delivery locations, dates and times	• Demonstrate management skills (organizing, planning, evaluating) (J6) • Demonstrate rigour and attention to detail (J17)
	3.2 Check technical and material resources	• Verify that all requested resources are delivered • Verify that resources are in good working order • Notify the appropriate person(s) of any problems related to technical and material resources	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
4. Help to set up the rehearsal space	4.1 Ensure that the space is in good condition	• Check that the space is clean and hygienic • Check the temperature of the space • Check the safety • Notify the appropriate person(s) of any problems	• Demonstrate versatility (J5) • Demonstrate observation skills (J19)
	4.2 Prepare the necessary floor surface	• Check the state of the floor surface • Remove any unwanted or unnecessary material • Clearly indicate the performance area • Position the props • Determine the optimal viewpoint	

As applicable, dance rehearsal directors should be able to:

D: Guide the dancers'/performers' training sessions

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Determine the goal of the training	1.1 Identify the requirements of the work	• Identify the expectations of the choreographer and artistic director • Identify physical requirements • Identify musical requirements • Identify theatrical requirements • Identify vocal requirements • Identify requirements related to the set and stage equipment	• Demonstrate management skills (organizing, planning, evaluating) (J6) • Demonstrate analytical skills (J20)
	1.2 Identify the dancers'/performers' needs	• Consider the strengths and weaknesses of each dancer/performer • Consider the specific needs of each role • Take into account dancers'/performers' health and safety	
2. Organize the training	2.1 Hire resource persons	• Take into account the training goal • Identify potential candidates • Check the interest and availability of candidates • Approve the selected resource person(s) • Take into account the available budget • Confirm selected candidates	• Make decisions (J4) • Demonstrate management skills (organizing, planning, evaluating) (J6)
	2.2 Help to set up the training space	• See C3, C4	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
3. Supervise the dancers'/performers' training	3.1 Prepare a training session	• Take into account the training goal • Take into account the training space	• Demonstrate versatility (J5) • Exercise leadership (J7)
	3.2 Direct a training session	• Present an exercise • Demonstrate an exercise • Observe the dancers/performers • Provide feedback • Aim to reach the training session objectives • Ensure an appropriate pace for the training sessions • Adjust the session as needed • Evaluate the quality/relevance of the session • Verify participation in training sessions	
	3.3 Participate in the training sessions	• Observe a training session • Try out the exercises • Understand the underlying concepts • Document the exercises • Evaluate the quality/relevance of the training session • Propose adjustments • Verify participation in training sessions	

As applicable, dance rehearsal directors should be able to:

E: Plan/help to plan schedules

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Check the availability of the artistic team and technical crew	1.1 Provide information about the project to the artistic team and technical crew	• Stipulate expectations for all stakeholders • Provide the project timeline	• Demonstrate rigour and attention to detail (J17) • Demonstrate analytical skills (J20)
	1.2 Sort out gathered information	• Take note of unavailability • Take note of confirmed availability • Take note of constraints	
	1.3 Choose work spaces	• Make a list of possible spaces • Verify the suitability of facilities and equipment according to project requirements • Verify that facilities are compliant with health and safety laws and regulations	
2. Plan a production schedule	2.1 Review production needs	• Factor in the demands of choreographer, artistic director and company director • Factor in other company activities • Factor in related activities/events • Take into account the available budget • Consider the specific needs of the dancers/performers • Factor in work space logistics • Factor in staging requirements	• Demonstrate management skills (organizing, planning, evaluating) (J6) • Solve problems (J13)

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
		• Factor in lighting requirements • Factor in sound requirements • Factor in multimedia requirements • Factor in requirements related to costumes, makeup, hair and props	
	2.2 Plan/help to plan a production schedule	• Develop a pre-production schedule according to identified needs/requirements • Develop a rehearsal schedule according to identified needs/requirements • Develop a presentation schedule according to identified needs/requirements	
3. Reserve rehearsal spaces	3.1 Sign reservation contracts	• Agree on dates and times • Agree on costs • Agree on legal responsibilities	• Make decisions (J4) • Demonstrate management skills (organizing, planning, evaluating) (J6) •
4. Set a daily rehearsal schedule	4.1 Make optimal use of available resources	• Take into account the availability of human resources • Take into account the availability of physical resources • Take into account the availability of technical resources • Take into account the production schedule	• Make decisions (J4) • Demonstrate management skills (organizing, planning, evaluating) (J6)

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
5. Set a schedule for training sessions	5.1 Make optimal use of available resources	• Take into account the rehearsal schedule • Take into account the availability of each dancer/performer • Take into account the availability of resource persons • Take into account the availability of training spaces	• Make decisions (J4) • Demonstrate management skills (organizing, planning, evaluating) (J6)
		• Take into account the production schedule and company calendar • Take into account the available budget	
6. Help to plan the schedule at performance venues	6.1 Review production needs	• Consider space requirements at the venue • Consider the needs of the choreographer and artistic director • Consider the needs of the production team • Consider the needs of the dancers/performers • Consider the needs of the design team	• Demonstrate listening skills (J2) • Demonstrate teamwork skills (J18)
	6.2 Plan/help to plan the schedule	• Take into account contractual agreements • Determine work periods for each of the teams	
	6.3 Plan the daily schedule	• See C4	
7. Help to plan the tour schedule	7.1 Review specific touring needs	• Take into account the travel arrangements of the various teams • Take into account the transportation of production elements • Factor in related activities	• Demonstrate management skills (organizing, planning, evaluating) (J6) • Demonstrate teamwork skills (J18)
	7.2 Plan/help to plan the tour schedule	• See C6	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
8. Respond to unexpected requests	8.1 Receive activity requests	• Identify the nature of the request • Identify the necessary conditions to hold the activity • Identify the dancers/performers concerned	• Solve problems (J13) • Demonstrate teamwork skills (J18)
	8.2 Handle activity requests	• Take into account the daily schedule • Take into account dancers'/performers' availability • Take into account the project schedule • Have the request approved by the appropriate authority on the artistic team	
		• Have the request approved by the appropriate authority on the administration team	
9. Communicate schedules to the persons concerned	9.1 Convey the information	• Present the schedule to the persons concerned • Inform those concerned of any schedule changes	• Demonstrate perseverance (J16) • Demonstrate rigour and attention to detail (J17)
	9.2 Confirm schedules	• Approve the schedules • Verify that everyone has clearly understood the information sent to them	

As applicable, dance rehearsal directors should be able to:

F: Participate in technical aspects of the production

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Operate technical elements in the studio	1.1 Operate the sound	• Create cues • Verify understanding of cues • Operate the sound system according to cues • Call on resource persons	• Make decisions (J4) • Demonstrate observation skills (J19)
	1.2 Operate the lighting	• Create cues • Verify understanding of cues • Operate the lighting system according to cues • Call on resource persons	
	1.3 Operate multimedia equipment	• Create cues • Verify understanding of cues • Operate equipment according to cues • Call on resource persons	
2. Help to write technical riders	2.1 Write up a list of technical specifications	• Determine the profile and size of the technical crew at performance venues • Determine sound equipment needs • Determine lighting needs • Determine multimedia equipment needs • Determine stage design needs	• Demonstrate rigour and attention to detail (J17) • Demonstrate teamwork skills (J18)

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
	2.2 Indicate the performance schedule	• Indicate set-up time • Indicate rehearsal time • Indicate break times • Indicate the time and duration of performances • Indicate tear-down/strike time	
	2.3 Specify related needs	• Indicate the minimum space required for the performance • Specify requirements related to the floor surface of the performance venue (type of surface, covering, appearance) • Request access to a rehearsal studio • Indicate dressing room requirements (size, shower, water, food, etc.) • Indicate the seating capacity	
3. Monitor the technical aspects of each performance	3.1 Verify sound	• Verify sound levels • Verify sound quality • Verify cues	• Demonstrate an artistic sensibility (J11) • Demonstrate rigour and attention to detail (J17)
	3.2 Verify lighting	• Verify the quality of the blackout • Verify intensities • Verify cues	
	3.3 Verify multimedia elements	• Verify the condition and location of multimedia equipment • Verify image quality • Verify cues	
	3.4 Verify staging elements	• Verify the appearance of the performance venue • Verify the installation of sets and props • Verify cues	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
4. Assist/fill in for the technical crew or production team	4.1 Assist/fill in for the stage manager	• Indicate key standby moments • Indicate when the house is open • Confirm that the dancers/performers are in position • Indicate the start of the performance • Indicate the entrances/exits of scenery elements	• Demonstrate versatility (J5) • Demonstrate teamwork skills (J18)
	4.2 Assist/fill in for the sound operator	• Operate the sound console • Call cues • Adjust sound levels as needed	
	4.3 Assist/fill in for the lighting operator	• Operate the lighting console • Call cues	
	4.4 Assist/fill in for the multimedia operator	• Operate multimedia equipment • Call cues	
5. Check the availability and condition of costumes and props	5.1 Manage the inventory of costumes, props, etc.	• Create a list • Identify missing items • Obtain missing items	• Demonstrate versatility (J5) • Communicate verbally (J10)
	5.2 Make sure that costumes and props are in good repair	• Ensure that costumes and props are assembled after use • Ensure that costumes are cleaned • Ensure that costumes are ironed • Ensure that costumes and props are repaired	

As applicable, dance rehearsal directors should be able to:

G: Document/help to document the work at all stages

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Produce audiovisual documents	1.1 Prepare the recording	• Determine the use of the document • Identify the subject of the recording • Assemble the necessary equipment and documentation • Set up the recording space • Set up the equipment	• Demonstrate management skills (organizing, planning, evaluating) (J6) • Demonstrate observation skills (J19)
	1.2 Carry out the recording	• Ensure that the equipment is working properly • Ensure that all identified material is recorded • Evaluate the quality of the recording	
	1.3 Identify the document	• Name the work • Write the recording date • Specify the content of the recording • Write the classification code	
2. Write documents	2.1 Write rehearsal notes	• Note the choreographer's instructions • Note the instructions of collaborators (dancers/performers, musicians, etc.) • Note corrections and changes to be made to the work in progress • Note the names of choreographic sections • Note how the dance sequences are related to other components of the work • Draw spatial diagrams of the choreography	• Demonstrate rigour and attention to detail (J17) • Demonstrate observation skills (J19)
	2.2 Write reference documents	• Create a dancer/performer cast list • Write choreographic notes • Create a cue sheet	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
3. Write a choreographic notation	3.1 Prepare the notation	• Develop a notation plan • Gather documents • Consult documents • Analyze the various components of the work	• Demonstrate rigour and attention to detail (J17) • Demonstrate analytical skills (J20)
	3.2 Describe the choreographic components	• Describe the various sections • Describe movements and gestures • Create a spatial organization diagram • Describe how the dance relates to the music, props and scenery • Use visual media • Index the notation sections	
4. Preserve documents related to the creation and production of the work	4.1 Gather documents	• Gather documents related to rehearsals/the creative process • Gather technical specifications for the production • Gather promotional documents	• Demonstrate management skills (organizing, planning, evaluating) (J6) • Demonstrate analytical skills (J20)
	4.2 File documents	• Create a filing system • Write a document catalogue • Label documents	

As applicable, dance rehearsal directors should be able to:

H: Monitor the health and safety of the artistic team

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. **Create/maintain safe working conditions**	1.1 Ensure that dancers/performers are properly warmed up	• Communicate expectations/instructions • Ensure that dancers/performers are prepared • Allow a warm-up period	• Empathize (J1) • Exercise leadership (J7)
	1.2 Eliminate potential hazards in work spaces	• Inspect the space, set, props, costumes • Make adjustments/readjustments • Advise or call on the appropriate person(s)	
	1.3 Strike a balance between the project requirements and the artistic team's health and safety concerns	• Adjust the level of effort required • Adapt/adjust movements and movement sequences • Set performance limits • Allow recovery periods	
	1.4 Communicate/apply health and safety measures	• Ensure that current standards are understood and applied • Keep a record of injuries • Provide advice/instructions	
	1.5 Assemble resources and establish a network of health and safety professionals	• Make sure the first aid kit is available and fully equipped • Identify available resources and services • Inform the artistic team of available resources and services	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
2. Intervene in cases of accidents or illness	2.1 See that first aid is administered	• Coordinate first aid care • Make first aid material available (first aid kit, ice, blanket, etc.)	• Make decisions (J4) • Exercise leadership (J7)
	2.2 Direct the person to the appropriate resources	• Identify needs • Offer advice according to identified needs • Decide on a course of action/approach	
	2.3 Manage the crisis	• Pay particular attention to the individuals concerned • Ensure a smooth transition between the incident and return to work • Rearrange the content and schedule of the work period	
3. Support reintegration into the artistic team	3.1 Help draw up a reintegration plan	• Monitor the dancer's/performers' physical rehabilitation • Agree on a date to resume activities • Agree on a work pace	• Empathize (J1) • Demonstrate adaptability (J3)
	3.2 Put the reintegration plan into action	• Follow up on the dancer's/performer's condition • Take stock of how the project is evolving • Adjust/adapt the reintegration plan • Report observations to the appropriate person(s)	

As applicable, dance rehearsal directors should be able to:

I: Represent the company

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Liaise with the presenter and his/her team	1.1 Promote the project or company	• Generate interest in the project or company • Communicate information on the project or company	• Communicate verbally (J10) • Demonstrate management skills (organizing, planning, evaluating) (J6)
	1.2 Handle requests from the presenter and his/her team	• Ensure that the request is properly understood • Refer or provide follow-up	
2. Participate in promotional activities (press conferences, interviews, etc.)	2.1 Help to coordinate	• Establish a schedule for promotional activities • Define the content of promotional activities • Select resource persons (delegate) • Communicate information to selected resource persons • Prepare the necessary material	• Communicate verbally (J10) • Demonstrate management skills (organizing, planning, evaluating) (J6)
	2.2 Act as a resource person	• Communicate information • Respond to questions • Network	
3. Participate in cultural and artistic mediation activities (education, audience development, etc.)	3.1 Help to coordinate	• Determine the feasibility of activities • Develop an activity schedule • Define the content of activities • Select resource persons • Communicate information to resource persons • Prepare the necessary material	• Communicate verbally (J10) • Demonstrate management skills (organizing, planning, evaluating) (J6)
	3.2 Act as a resource person	• Announce an activity • Give a presentation or talk • Teach a class (master class) • Lead/participate in a public discussion	

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
4. Direct/help direct the tour	4.1 Develop the tour schedule and tour book	• See E7 • Distribute the tour book	• Demonstrate adaptability (J3) • Demonstrate management skills (organizing, planning, evaluating) (J6)
	4.2 Organize the tour logistics	• Coordinate travel • Coordinate accommodation	
	4.3 Handle requests/unexpected situations	• Respond to presenters' specific requests • Respond to artists' specific requests • Respond to the production team's specific requests • Update the tour book	

GENERAL COMPETENCIES

To carry out the tasks identified above (as applicable), dance rehearsal directors should be able to:

J: Demonstrate personal competencies

PERSONAL COMPETENCIES	GENERAL SKILLS	SPECIFIC SKILLS
1. Empathize	1.1 Be sensitive to team members' states/moods/emotions	• Obtain information, ask questions • Take into account events and situations that might affect the pace and quality of work
	1.2 Identify bodily states (level of effort/pain)	• Detect what an individual/group is feeling (muscular empathy) • Verify the accuracy of impressions and sensations by communicating verbally • Offer support
2. Demonstrate listening skills		• Verify understanding (by summarizing what the other person has said, reformulating and/or asking questions) • Observe and interpret the other person's body language
3. Demonstrate adaptability		• Accept unforeseen events and forced changes (avoid resisting) • Demonstrate patience with all personality types (embrace difference) • Respond to new requests immediately or within a reasonable time frame
4. Make decisions	4.1 Make decisions in a timely manner	• Promptly respond to questions and problems within their area of responsibility • Promptly respond to urgent questions and situations • If possible, take the time to analyze the problem or situation
	4.2 Make appropriate decisions	• Trust their judgment and experience • Consult individuals who are recognized for their good sense and practical experience • Assess risks taken

PERSONAL COMPETENCIES	GENERAL SKILLS	SPECIFIC SKILLS
5. Demonstrate versatility (J5)		• Be willing to carry out tasks outside their area of interest • Carry out a variety tasks during the same period • Fill in for collaborators as necessary
6. Demonstrate management skills (organizing, planning, evaluating) (J6)		• Establish priorities • Develop a plan and strategy • Evaluate the time required for a task/project • Give the right tasks to the right people • Monitor the results of each stage of a task or project • Make a final assessment and communicate it clearly
7. Exercise leadership	7.1 Demonstrate an ability to influence	• Offer ideas and show their relevance • Get a message across and earn the trust of others • Take a clear stance
	7.2 Guide the efforts of an individual/team	• Define, suggest or underscore an objective to be reached • Review and communicate accomplishments and goals
8. Demonstrate tact and diplomacy		• Adopt a respectful attitude • Choose words carefully • Be modest
9. Manage stress	9.1 Assign a level of priority to tasks and mandates to be carried out	• Carry out several tasks at the same time in an efficient manner • Respect tight deadlines
	9.2 Exert a positive influence in stressful situations	• Practice positive reinforcement • Help to maintain focus • Ensure that personal needs are respected
	9.3 Exert a positive influence in crisis situations	• Convey information that is essential to understand a problem or situation • Remain calm in adverse situations • Manage egos
10. Communicate verbally	10.1 Communicate instructions	• Communicate clearly and concisely • Adjust tone of voice and volume as needed
	10.2 Communicate abstract notions	• Use appropriate terminology and vocabulary • Use images • Make sure the other person has understood

PERSONAL COMPETENCIES	GENERAL SKILLS	SPECIFIC SKILLS
11. Demonstrate an artistic sensibility		• Be receptive to personal expressions of an idea, proposal, approach, etc. • Connect the different pieces of information received • Be willing to take risks
12. Demonstrate creativity	12.1 Lead/take part in a brainstorming session	• Generate a number of ideas • Explore new ideas based on intuitions • Be open to incongruity and chaos • Build on collaborators' proposals • Connect ideas that initially seemed unrelated
	12.2 Be willing to change and adapt	• Vary strategies (ways of approaching a task or challenge, etc.) • Do more with less (material and human resources)
13. Solve problems	13.1 Identify the problem	• Gather information from different sources • Distinguish between the cause and symptoms
	13.2 Identify possible solutions	• Consult others • Conduct research
	13.3 Choose a solution	• Adhere to established criteria • Evaluate and compare solutions • Assess risks
14. Communicate physically	14.1 Use gestures to support verbal communication	• Indicate, show, identify • Reproduce a movement quality, rhythm, etc.
	14.2 Illustrate/demonstrate	• Carry out a movement or sequence of movements • Use physical contact (intercorporeality) to explain • Guide through touch
15. Trust instincts		• Sense an individual's true nature or potential • Seize opportunities to put a situation, chance occurrence or mistake to constructive use • Sense the inherent risk in a situation and its short-, medium- and long-term consequences

PERSONAL COMPETENCIES	GENERAL SKILLS	SPECIFIC SKILLS
16. Demonstrate perseverance		• Start over until the desired result is achieved • Use different means to reach objectives • Complete assigned tasks
17. Demonstrate rigour and attention to detail		• Carry out tasks according to defined requirements • Identify and take into account all details that will ensure a high degree of satisfaction • Ensure that requirements are consistent
18. Demonstrate teamwork skills	18.1 Encourage collaboration and share knowledge and experience	• Share information • Exchange ideas
	18.2 Earn the trust and support of team members	• Respect commitments • Underscore and show appreciation for the contributions of each team member • Be transparent in expressing opinions
	18.3 Propose ideas and adopt behaviours in order to strengthen the team and improve performance	• Pay attention to interpersonal relations within the team • Avoid dominating meetings or work sessions
	18.4 Solve problems efficiently	• Accept other people's ideas • Aim for consensus • Act as a moderator
19. Demonstrate observation skills		• Spot details • Read body language • Identify difficulties, errors and accident risks
20. Demonstrate analytical skills		• Gather relevant information • Ask specific questions about aspects of a situation that will lead to a better understanding of the overall situation • Break down a problem or situation into basic components

PERSONAL COMPETENCIES	GENERAL SKILLS	SPECIFIC SKILLS
21. Demonstrate interpersonal skills	21.1 Establish good relationships	• Set people at ease • Respect the needs and interests of others • Make the first move • Accept other people's limits • Maintain confidentiality, if applicable
	21.2 Be sincere in relationships	• Be frank • Express opinions, needs and interests • Say "no" when necessary
22. Demonstrate a capacity for self-renewal	22.1 Demonstrate curiosity	• Use all new information to better understand a situation or aspect of the work
	22.2 Evaluate personal behaviour	• From time to time, evaluate personal strengths and weaknesses in order to improve • Ask for feedback on behaviour/actions
	22.3 Adjust/modify personal approach	• Try out the suggestions of team members • Draw inspiration from peers to improve an approach or solve a problem
23. Accept a level of uncertainty and ambiguity		• Change directions with ease • Handle unexpected issues by changing the work plan • Combine uncompleted tasks • Act without fully understanding the intentions of collaborators • Identify ideas and new avenues based on the context
24. Step back		• Assess accomplished or ongoing work • Step back from discussions to better understand the viewpoints of others
25. Sense the intangible		• Communicate understanding of a purely subjective experience in precise terms