

counts, expressed as "experienced coach", "knowing what to do to grow", "encouraging to learn." This indicates a pure coaching role.

The findings of the observed meetings indicate that the coaches initially act primarily as mentors. Up to the Live shows the coaches are mainly instructing the participants how to improve their singing abilities. They provide suggestions for improvement concerning breath control, voice vibrations and timbre. The six more experienced coaches reinforce the suggestions by pre-singing themselves, so the participant can hear the difference with his own performance. The participants experience this as useful, given statements during the interviews like "it helps me knowing how to sing", "now I know how to save my vocal cords" or "it teaches me how to control my voice".

From the Live shows onwards, the coaches take up their purely coaching role. In the running up to the (semi) finals the coaches mainly speak with the participants about how to deal with their nerves, fears, and other kind of blockages to bring their performance to a higher level. Participants refer to the conversations as "sparring about my career path", "holding up a mirror to overcome myself", "making me reflect on myself" and "helping me to make choices for my professional future." It is remarkable that participants guided by coaches who are singer and not also producer or artist manager did not reach the (semi) finals.

Talent coaching: combining developmental and transformational coaching

It appears from the observed meetings that the coaching of the participants proceeds in phases, showing a focus on developmental coaching through to the live shows, shifting to a focus on transformational coaching towards the (semi) finals.

During the rehearsals for The Battles the coaches mainly focus on strengthening and optimizing present singing abilities to pass to the next stage at TVOH. All coaches push the participants to practise on a regularly basis, illustrated by their statements such as "you have to make singing miles", "it takes a lot of practice to improve your voice techniques" or "you can do better if you start practising a lot." In this phase the coaching is about developing the singing abilities. The coaches clearly monitor if the participants make progress. One of the coaches clarifies: "During The Battles participants need to win of themselves. They must have developed their own singing abilities compared to their auditions." In consistency with this, the findings show that all participants who developed their singing abilities to a higher level reached the Live shows. After passing The Battles the coaches focus on the development of necessary skills to perform on stage, illustrated by statements such as "your movements must match the song" or "you are like a robot on stage" or "try to act more relaxed on stage".

From the rehearsals for the Live shows on the coaches mainly focus on personal issues and patterns, standing in the way to the participants to elevate their performance. In this phase the coaching is about transformation and personal growth. During the coaching conversations participants arrive at new insights about themselves by reflecting on personal ambitions, own identity, personal thoughts, and beliefs with their coach. Illustrative is a coaching conversation in preparation on the semi-final in which the participant, who seemed blocked at the rehearsal to give a good performance, is being confronted with the burden she had put on herself. The message of the coach: "It is useless to feel scared. It only makes you insecure. You better consider the situation as a challenge, so you probably feel chill on stage." Another example is a participant who prefers combining singing and dancing, while this goes at the expense of participant's singing abilities. The coach asks: "Do you want to build a career as a singer or as a dancer?" and discusses the consequences of the choice to combine both, for the short term (TVOH) and the long term (professional future).

Contribution of coaching to talent development

The findings of the interviews reveal the contribution of coaching to the talent development of the participants. Some participants don't pass the live shows because further improvement of their singing techniques needs more coaching. Other participants need to leave the contest because of a "trained voice" or "reached limits to further vocal development." This includes participants who are very eager to learn, submitting many demos, frequently asking for feedback, and practicing for hours. A coach states: "I admire some participants for their mentality, attitude, high perseverance and work ethos. Sadly, commitment is not always enough to make a dream come true." The findings show that developing singing talent requires intensive practice over a longer period and that its development has limits that cannot be stretched even with coaching.

The findings of the observed meetings also reveal that participants who already master their singing abilities, develop easily and quickly to a higher level of singing performance with the help of their coach. These participants appear to benefit from coaching that focuses on stage performance. Especially the participants who enter the live shows experience this as useful, because of performing live in front of a large audience for the first time. A coach explains the urgency: "The energy emanating from a performance is decisive. It should match the emotion of the song. You need to get into that emotion and to convey it to the audience. If you succeed this, you will make a difference as an artist." The observed meetings reveal that not all participants with golden voices achieve a good stage performance. One coach being interviewed clarifies: "Some simply don't seem to feel it, others are hindered by nerves." Another interviewed coach states: "Talent can be blocked by one's mindset. If that's the case I help to break through obstacles standing in the way to flourish." Interviewed participants in the (semi) finals attribute their progress and growth to the coaching they received. "I would never have come this far without my coach!" is the common adage.

Growing in overall performance

The findings of the observed meetings show that the coaches' focus on improving task performance first and on improving contextual performance at a later stage to help participants grow in their overall performance.

Till the live shows the coaches focus on improving the task performance by giving the participants feedback on their singing abilities. It helps most of them to improve their singing. For example, some participants manage to sing an octave higher or lower, making a better match with the own vocal range. Some start singing less stiffly and sound more natural instead of trained. Other participants learn how to control their voice better to prevent problems with their vocal cords. Participants who do not make (enough) progress in their task performance do not survive The Battles.

At the rehearsals for the Live shows the coaches start to focus on participants' contextual performance as well. During the rehearsals a coach reveals: "Until now the contest was about making progress in singing abilities, from now on it is about improving the whole picture." After the Live shows, the coaching clearly shifts from a focus on singing abilities to effective behaviour to win TVOH. For example, a coach holding relativizing conversations with one of the finalists who is not sleeping and throwing up from nerves. Being interviewed afterwards the coach says: "You must be able to perform under pressure. If not, you are not ready for the music business yet." In the final stage the coaching focuses on helping participants to grow into a total-artist. The winning participants demonstrate that the overall performance must be right to win TVOH.

Discussion

The aim of the study was to fill a research gap by providing evidence-based insights into the way coaching and mentoring are applied in an integrated manner, underlining the impact of coaching on talent development and performance from an example showing that strengthening and optimizing talents by coaching pays off. TVOH has been subject of the study as a good example of a setting for talent development by coaching and mentoring in an integrated manner. The findings show how coaches at TVOH do develop the singing talent of participants to a higher level of performance.

The study reveals how the role of coach or mentor arises, merges or alternates, how coaching interventions contribute to talent development and what effects coaching and mentoring have on performance.

The findings confirm that coaching can refer to mentoring as pointed out by Ives (2008). Derived from the findings the mentor role is dominant while coaching on singing abilities. To be able to do this properly, it proves to be useful for the coach to be an expert in singing. This supports the plea of Weaver & Chelladurai (1999) and Cavanagh (2006) for a mentor being a professional expert. The coaching role is dominant as soon as the coaching concerns the coachee's personal issues and patterns, standing in the way to grow to a higher level of performance. At this point the coach is more facilitating in stead of instructing as stated by Parsloe & Wray (2000) and Stober & Grant (2006). In the context of TVOH mentoring has been followed up by coaching during the coaching process. This indicates mentoring and coaching are interrelated concepts as Schermuly & Graßmann (2018) and Koopman et al. (2021) note, but both roles are not automatically integrated in the person of the coach.

The findings of the study indicate that both roles are needed in coaching talent to a higher level of performance. Further research must point out whether this applies to other contexts. By using the coaching model of the logical levels from Dilts (2018) the study provides insights into which form of coaching is appropriate for talent development to reach a higher level of performance.

In the context of TVOH developmental coaching is applied for the improvement of singing abilities to grow in performance. This is underlining Zeus & Skiffington (2006) and Tschannen-Moran (2014) claiming developing abilities is part of performance coaching. As the coaching process continues the developmental coaching is shifting to transformational coaching as described by Hawkins & Smith (2014). The purpose is to learn to handle self-images, beliefs, and reaction patterns in an effective manner in order to express talents and bring them to excellent performance. This indicates that encouraging transformation is part of performance coaching. Given the findings of the study, talent coaching combines developmental coaching and transformational coaching to bring the coachee to a higher level of performance. It is beneficial to gain more insights into the concept of talent coaching by further research.

The study indicates that innate talent is not enough to succeed. The findings confirm that it takes a lot of effort and practice to develop innate talent to a higher level of performance as noted by Gagné (2010). In the context of TVOH the coaching reaches further than bringing singing abilities to a higher level of performance. As soon as the abilities are on the right level, the coaching focuses on personal factors influencing the performance on stage. This indicates talent coaching goes beyond coaching on task performance. It also involves coaching on contextual performance. Both contribute independently to overall performance as stated by Motowidlo & Van Scotter (1994), and both are required to be able to achieve the highest level of performance.

Conclusions

In the context of TVOH coaching and mentoring contributes to develop talent to a higher level of performance. At TVOH talent coaching goes beyond coaching on task performance. It also involves coaching on contextual performance. Both contribute independently to overall performance and both are required to be able to achieve the highest level of performance. This implies a mentoring role and a coaching role are needed to coach talent to a level of excellent performance. In TVOH the mentor role is dominant while coaching on the necessary abilities to grow in task performance, which is classified as developmental coaching. The coaching role becomes dominant as soon as the coaching concerns the growth in contextual performance, termed as transformational coaching. By combining developmental coaching and transformational coaching talent grows to the highest level of overall performance at TVOH. However, in general the corresponding roles of mentor and coach are not automatically integrated in one person. In the context of talent development this advocates for a coach being a field expert also having excellent coaching abilities. Given the study at TVOH, the effect(s) of coaching on talent development and overall performance seem(s) the highest if a coach meets these characteristics.

Although the implications of this study are context-specific to TVOH, they might be useful for talent coaches and (potential) singing artists in the music business and anyone else interested in talent coaching in general. Based on this study future research could explore the coaching and mentoring role in artist management and its benefits for (starting) artists to build a successful career. This study also encourages to fill the research gap on coaching and mentoring as related concepts by doing further research among coaching practitioners in other settings. Future research could also build on this study to develop a coaching model for talent development from a Positive Psychological Coaching approach, as this approach fits talent development but does not yet know a clear demarcated coaching model.

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