Talent development at the Voice of Holland: Identifying and Developing Singing Talents to Grow into Professional Performers

Karin Manuel

NCOI University, The Netherlands

Abstract

There is a lack of research into talent identification and talent development in the field of performing arts. The Voice of Holland (TVOH) has been the subject of a longitudinal empirical study as a good example of a setting for talent identification and talent development in this field. The study involved a literature review on talent approaches, talent identification, talent development, and performance. The study sought answers to the question how coaches at TVOH identify the singing talents of participants and contribute to develop these talents to a higher level of performance necessary for growth into a professional performer. Data were collected by desk research, participative observations, and qualitative interviews. The study revealed that talent identification and talent development intertwine, transformational coaching is part of performance coaching, and the preparation of talents in the field of the performing arts benefits a more integrated approach on talent development to enhance the overall performance needed to grow into a professional performer. Although the findings and conclusions are context specific for TVOH, they might be useful for teachers, coaches, and talents in the field of the performing arts and anyone else interested in the education and preparation of talents in general.

Keywords: Talent identification; talent development; coaching, performance introduction.

A small handful of researchers are studying talent identification and development in the field of performing arts. More research in this domain of talent is needed, as performance in front of an audience requires a different approach as reflected in the literature on giftedness and talent development in the arts (Haroutounian, 2002; Kozbelt, 2019; Piirto, 1994; Worley, 2006, Zimmerman, 2004). The Voice of Holland (TVOH) has been subject of a longitudinal empirical study during the years of 2017 until 2019 to fill this research gap. TVOH is a television program in which talented singers are identified and developed to a higher level of performance in The Netherlands. Flyvbjerg (2001) stated:

> one can often generalize based on a single case, and the case study may be central to scientific development via generalization as supplement or alternative to other methods. But formal generalization is overvalued as a source of scientific development, whereas 'the power of the good example' is underestimated (p.77).

This study explored the path of identifying and developing singing talents of participants at TVOH as a route to grow into professional performers. The study examined how coaches at TVOH identify the singing talents of participants and contribute to develop these talents to a higher level of performance necessary for growth into a professional performer. The study included a literature review on talent approaches, talent identification, talent development and performance (in the music business). At TVOH, data has been collected by doing desk research, participative observations, and by conducting qualitative interviews. The aim of the study was to provide evidence-based insights into the way talent identification and talent development of singing talents are applied to improve the education and preparation of singing talents having the ambition to grow into professional performers.

During this study, a constructivist-interpretivist research paradigm was applied. This paradigm foregrounds the subjective experiences and perspectives of individuals, rejecting the notion of a

singular, objective reality in favour of multiple, constructed realities (Burrell & Morgan, 1979; Saunders et al., 2019). The constructivist-interpretivist researcher relies upon individuals' views of the situation being studied, meaning the study focused on revealing viewpoints, perceptions, and interpretations of those who were involved in the study (Creswell, 2013; Saunders et al., 2019). Creswell (2013) stated that "these subjective meanings are not simply imprinted on individuals but are formed through interaction with others (hence social construction)" (p.25). The method of bracketing has been used to reveal the subjective meanings of the individuals' involved in this study. Bracketing refers to the process to set aside researcher own assumptions and interpretations to focus on understanding the meaning of the participants when collecting and analysing the research-data (Ashworth & Lucas, 2000).

The constructivist-interpretivist researcher clarifies his/her own position in the research to acknowledge the influence of own interpretations of the meanings of others (Creswell, 2013; Saunders et al., 2019). In research into behavior, the emic viewpoint has been opposed to the etic viewpoint. An emic viewpoint has been attributed to the initiate, who is part of the field and acts accordingly. An etic viewpoint has been attributed to the outsider, who is not part of the field and looks from the outside (Pike, 1967). This study has been conducted from an etic viewpoint by an outsider, not being part of TVOH or the music business. In order to maintain and secure the etic approach during the study, the degree of participation by the researcher was moderate. This means that the researcher was identifiable as an observant and only interfered occasionally in the interactions to get clarification (De Walt & De Walt, 2002). The findings are context-specific, but might provide others with useful insights into talent identification and talent development in the field of performing arts.

This article successively presents a literature review, a description of the methodology, the findings followed by a discussion and finally the conclusions.

Literature review

This section discusses the literature involved in the study. Successively it presents different talent approaches, discusses views on talent identification, considers relevant matters of talent development, and provides insights into levels of performance of singing artists in the music business.

Talent approaches

Gallordo-Gallorda et al. (2013) noted that different approaches of talent emerge in the literature, highlining a distinction between approaches conceptualizing talent as natural ability and approaches considering talent as the mastery of systematically developed skills. Howe et al. (1998) remarked that talent considered as natural ability assumes that the presence or absence of inborn attributes, is often labelled as gifts, and determines the likelihood of becoming exceptionally competent in a certain field. Ericsson et al. (2007) concluded from research across a wide range of performance domains that talent is nearly always made, not born. Gladwell (2008) mentioned that at least then thousand hours of focused and deliberate practice are required for reaching talented levels of performance. Sloboda (2005) revealed that musical prodigies arise from a supportive environment enabling them to spend a significant amount of time engaged with the materials and training relevant to skill acquisition. According to Garavan et al. (2012) and Nijs et al. (2014), innate talent merges with what has been learned. Hambrick and Tucker-Drob (2015) and Tabuena (2020) underlined this approach based on research with a focus on musical talent. Therefore, this approach has been applied in this study.

Talent identification

Haroutounian (2014) emphasized that talent identification in the performing arts is about developing potential as well as demonstrating relevant abilities. Gagné (2010) explained that innate talent is expressed in the ease and speed in which skills are acquired. Binder (2015) noted that talent needs development to become more identifiable. Dweck (2006) noticed that especially talented individual's take on challenges that go beyond their own comfort zone to learn and demonstrate progress in their performance in a short period of time. In this study, talent has been identified as the

result of an amalgamation of innate aptitude and acquired skills through deliberate practise and doing tasks that go beyond their own comfort zone in a limited period of time.

Duckworth (2016) and Subotnik et al. (2019) added the presence of personality factors necessary to succeed, such as motivation and perseverance, as indicators for talent. Ryan and Deci (2000) considered a high to excellent level of performance as being difficult to achieve without commitment and effort from an intrinsic will to succeed. Sloboda (2005) underlined this by reporting that children classified as musical prodigies show "a high degree of intrinsic motivation for engagement with a single activity sustained over many years" (p. 251). This study focused on singing abilities, motivation, and perseverance as determining indicators to identify talent.

Talent development

Garavan et al. (2012) and Dai (2020) revealed that a talented individual is challenged to develop his/her talent by doing stimulating tasks and setting realistic goals. Blanchard and Shula (2002), Ives (2008) and Whitmore (2009) mentioned the importance of coaching for talent development. The literature distinguished different forms of coaching including performance coaching and transformational coaching. Zeus and Skiffinton (2006) and Tschannen-Moran (2014) stated that performance coaching includes the development of individual skills and abilities. Hawkins and Smith (2014) clarified that transformational coaching is enabling change in a coachee's mindset by shifting beliefs, attitudes, or assumptions to address recurring behaviours, emotional patters, and feelings, in order to enable a significant shift between levels of functioning. Based on Neurolinguistic Programming (NLP) as a coaching approach, Dilts (2018) introduced the coaching model of neurological levels of change to help a coachee increase his self-awareness, behavioural flexibility, and effectiveness. This coaching model assumed that the coaching focuses on encouraging the coachee to develop and exploit his potential in case of obstacles at the level(s) of talent, behaviour, or environment. The coaching focuses on transforming the coachee if causes at the level(s) of beliefs, identity, or mission stand in the way to achieve a higher level of performance. During the study, this coaching model has used to interpret the coaching interventions because the model brings together aspects of performance and transformational coaching.

Performance

Motowidlo and Van Scotter (1994) contended that task performance and contextual performance contribute independently to overall performance. Motowidlo et al. (1997) and Sonnentag and Freese (2002) explained that task performance is related to abilities and skills, whereas contextual performance is related to effective behaviours that are necessary to succeed in a professional set-up. Specifically for singing talents, abilities such as breath control, managing resonance, vibrato, and expression techniques are inherent in task performance (Davids & LaTour, 2012; Peckam, 2010; Welch et al., 2019). Personality factors like motivation and persistence to reach a higher level of performance as a singer are considered to be determining factors to contextual performance (Haroutounian, 2000a; Subotnik et al., 2019). Beeching (2020) noted that the quality of the musical performer's state of mind makes the difference, and explained that the freedom from controlling thoughts is essential for a musical peak performance. Beeching (2020) and Passman (2019) clarified that singing abilities and stage-performance skills must be integrated to be successful in the music business. This study considered task performance and contextual performance independently of each other in relation to the overall performance.

Several authors in the field of the music business (Allen, 2022; Beeching, 2020; Passman, 2019) noted that for a successful career as a singer, technical vocal mastery and contextual performance are only the beginning. Allen (2022) emphasized the importance of mapping the talent's abilities and skills that require development for commercial viability as an artist. Allen (2022) and Beeching (2020) noted that it is necessary for an artist to broaden his/her talents to remain successful over a long period of time in the music business. Herstand (2020) and Karmuhaa (2022) underlined this, as nowadays many record labels only focus on artists who have already shown their value.

Methodology

This section describes the scope of the study, the data collection, the methods of analysis and the limitations of the study.

Scope of the study

A longitudinal empirical study at TVOH from 2017-2019 revealed how coaches at TVOH identify the singing talents of participants and contribute to develop these talents to a higher level of performance necessary for growth into a professional performer. The study explored the path of identifying and developing the singing talents of participants at TVOH as a route for them to grow into professional performers by searching answers to the following questions:

- How do coaches at TVOH identify the singing talents of participants, and which indicators are decisive?
- How do coaches contribute to the talent development of the participants; which coaching approaches, forms and interventions occur at TVOH?
- What effects of talent development can be identified from the performance of the participants at TVOH?

The aim of the study was to provide evidence-based insights into the way talent identification and talent development of singing talents are applied to improve the education and preparation of singing talents having the ambition to grow into a professional performer.

TVOH started with Blind Auditions, followed by The Battles, Live Shows, Semi Final and the Final. During two seasons (2017-2018 and 2018-2019), the coaches and the participants of TVOH were the subjects of this study. Table 1 provides an overview of the scope of this study and presents the number of coaches and participants involved in the study.

Table 1: Scope of the study.

Scope	Season 2017-2018	Season 2018-2019
Talented participants	120	120
Talent scouts	4	4

Research approach and data collection

The researcher obtained permission from the creators of TVOH to conduct research into talent identification and talent development at TVOH as part of a broader investigation into talent scouting in the music business in The Netherlands. As the researcher entered TVOH as an outsider, not having any connections with the coaches or the participants at TVOH and not being familiar with the music business, the etic-approach was applied during the study (Pike, 1967). Consistent with a constructivist-interpretivist research approach, a qualitative and inductive research strategy has been applied to this research, and resulted in the use of multi methods of data collection (Creswell, 2013; Saunders et al., 2019). Data was collected by one researcher who used desk research, participative observations, and conducted qualitative interviews. In order to maintain and secure the etic approach, the researcher's degree of participation was moderate because the researcher was identifiable as an observant and only interfered occasionally in the interactions to get clarification (De Walt & De Walt, 2002). By combining three research methods, known as triangulation, the study has been strengthened (Creswell, 2013; Saunders et al., 2019). This enabled the researcher to verify the consistency of findings, and to understand the meanings of participants' point of views deeper and wider.

Desk research

Desk research was conducted by studying TVOH website at the start of the study. This approach allowed the researcher to get a first impression about the following: 1) the view of the coaches for the talent and their role at TVOH, 2) the approach of the coaches to talent identification and talent development, and 3) the coaches view about the levels of performance necessary to succeed in the music business.

Participative observations

Participative observations gained insights into the way the coaches identify singing talents, their approach of the participants, their interventions, and their effects on the development and performance of the participants. Table 2 provides an overview of the observed meetings around The Blind Auditions, The Battles, Live Shows, Semi Finals and the Finals. In total, this study involved 108 observed meetings during both seasons. The Blind Auditions involved 81 participants in 2017-2018 and 79 participants in 2018-2019. The (rehearsals) for The Battles involved 60 participants in 2017-2018 and 59 participants in 2018-2019. In each season, 21 of these participants entered the Live Shows, 6 of them made it to the Semi Final and finally, 4 participants made it to the Final. The coaching sessions after The Battles involved 21 participants. Of the 31 coaching sessions observed per season, 21 were in preparation for the Live Shows, 6 were in preparation for the Semi Final, and 4 were in preparation for the Final.

Table 2: Overview of observed meetings.

Observed meetings	Season 2017-2018		Season 2018-2019	
	Number of meetings	Number of participants	Number of meetings	Number of participants
Blind Auditions	7	81	7	79
Rehearsals The Battles	4	60	4	59
The Battles	4	60	4	59
Rehearsals Live Shows	2	21	2	21
Live Shows	2	21	2	21
Rehearsals Semi Final	1	6	1	6
Semi Final	1	6	1	6
Rehearsals Final	1	4	1	4
Final	1	4	1	4
Coaching sessions in preparation for Live Shows, Semi Final and Final	31	21	31	21
Total	**54**	**81**	**54**	**79**

The researcher was identifiable as an observant and only interfered occasionally in the interactions to get clarification. The reports of the observations were submitted to the participants involved for verification and supplementation. The researcher used the verified and supplemented reports of the conducted observations in the coding process (Saunders et al., 2019).

Interviews

Data collected by qualitative interviews supplemented the results of the participative observations. After every observed meeting the researcher interviewed the coaches. This means that both, in 2017-2018 and in 2018-2019, the researcher conducted 23 interviews for each coach. In total, the researcher conducted 92 interviews each season. The researcher asked the coaches about the following: 1) their opinion about the singing talent of the participants and the determining factors in their selection of the participants, 2) their opinion about the progress made by the participants, 3) their assumption concerning the obstacles to talent development for each participant, 4) their considerations for their coaching approach and interventions, and 5) their view on the progress in the performance of the participants.

The researcher also interviewed the participants after every rehearsal, resulting in 91 interviews in 2017-2018 and 90 interviews in 2018-2019. The researcher asked the participants about the following: 1) the way they experience their coach, 2) their opinion about the interventions of the coach, 3) their opinion about the effect of the coaching on their talent development, and 4) the progress they experienced in their performance. Table 3 provides an overview of the conducted interviews.

**Table 3: Overview of conducted interviews**.

Conducted interviews	Number in 2017-2018	Number in 2018-2019
Participants The Battles	60	59
Participants Live Shows	21	21
Participants Semi Final	6	6
Participants Final	4	4
Coaches	92	92
Total	**183**	**182**

The researcher transcribed each interview and submitted the transcribed interview to the participant for verification. The researcher used the verified and supplemented transcriptions for each interview in the coding process.

Coding and analysing

During the study, data collection, and data analysis alternated. The researcher analysed data after The Blind Audition, after The Battles, after the Live Shows, after the Semi Final and after the Final. The results of each analysis guided the follow-up of the study and any further data collection. The thematic analysis of the data took place through the phases of open coding, axial coding and selective coding (Saunders et al., 2019). An inductive and a deductive approach alternated to analyse the collected data (Saunders et al., 2019). Table 4 illustrates the process of coding and analysing.

Table 4: Process of coding and analyzing.
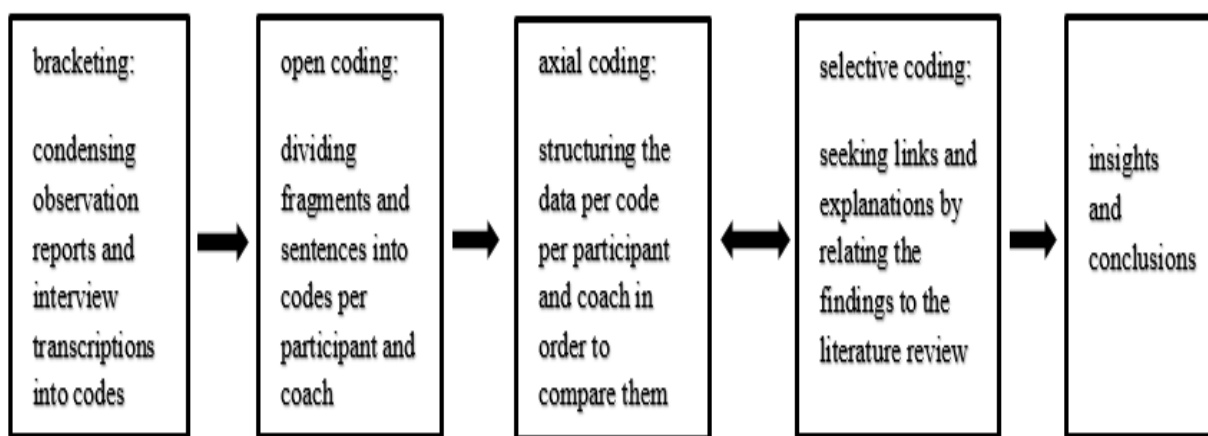
The method of bracketing has been applied to develop the codes from the transcripts, using participants words (Ashworth & Lucas, 2000). The researcher condensed the observation reports and interview transcriptions into codes. At the open coding stage, the researcher divided the observations reports into fragments per code and classified them per participant and coach. The researcher also divided the interview transcriptions into sentences per code and classified them per participant and coach. Subsequently, at the axial coding stage, the researcher structured the data per code into similarities and differences per coach in order to compare them.

At the selective coding stage, the researcher sought links and explained them by relating the findings to the literature review. In this way the researcher obtained insights into the process of talent identification, into talent development, and into their effect(s) on performance at TVOH. Table 5 presents a code grid listing the codes used during the process of coding and analysing the collected data.

Table 5: Code grid.

Codes observation reports	Codes interview transcriptions	Themes
1. Talent 2. Singing abilities 3. Performance on stage 4. Comfort zone	1. Talent approach 2. Abilities/skills 3. Potential 4. Progress	Talent identification
1. Mastering abilities 2. Deliberate practice 3. Challenging goals and tasks 4. Comfort zone 5. Efforts to learn 6. Ease/speed of progress	1. Systematic way of working 2. Choice of goals and tasks 3. Execution of tasks 4. Commitment to learn 5. Experienced progress 6. Feasibility of goals and ambitions	Talent development
1. Way of working 2. Stimulating/supportive tasks 3. Coaching interventions 4. Impact of interventions	1. Performance goalsetting 2. Personal goalsetting 3. Necessity of interventions 4. Performance setting 5. Change/growth 6. Career opportunities	Coaching
1. Singing abilities 2. Behaviour on stage 3. Peak performance	1. Vocal mastery 2. Stage performance 3. Motivation and persistence 4. Mindset 5. Transformation 6. Overall performance	Performance

Limitations

Although the etic approach was dominant, it is possible that the researcher made her own interpretations during the study. In this study, the process of bracketing was used to set aside researcher' bias to avoid misinterprets or misreports of participants intended meanings or perceptions (Ashworth & Lucas, 2000). Nevertheless, it cannot totally be precluded that the alternation of data collection and data analysis caused a positive bias confirming existing theory (Creswell, 2013; Saunders et al., 2019). The findings are context-specific for TVOH.

Findings

The findings of the study are presented through the following four themes: 1) Identifying talent at the Blind Auditions, 2) Developing talents from The Battles to the Finals, 3) The role and impact of coaching, and 4) Talent selection at the Finals.

Identifying talent at the Blind Auditions

The findings of the observed Blind Auditions revealed that the coaches rate participants on their singing abilities. Participants who sing in the incorrect pitch or get stuck while singing, do not advance to The Battles. During the interviews, the coaches indicated that they pay attention to the pitch of participants as the first indicator of singing talent. The findings indicate that the singing abilities of the participants have to be good to pass the Blind Auditions, but that this encompasses more than the pure technical aspects of singing. An interviewed coach explained: "Singing in the scale from low to high tones, or vice versa, is not interesting. Someone needs to sing dynamically and uninhibited." Another interviewed coach revealed: "Someone needs to connect with the moment and express the feeling of the song." The following quote is illustrative of a fragment from the Blind Auditions in which a participant sang a raw Dutch folk song but did not pass the Blind Audition: "He sings spot on, but it is too polished for this song." An interviewed coach noted that the impact of a participant on the audience is important because the participant must be able to touch the audiences' emotions with the song: "Crucial for passing the Blind Auditions is knowing how to touch others with a song."

Developing talents from The Battles to the Finals

During the observed rehearsals for The Battles, the focus was on strengthening and optimizing singing abilities to pass to the next stage at TVOH. All coaches push the participants to practise on a regular basis, illustrated by their statements such as "you have to make singing miles" or "it takes a lot of practice to improve your voice techniques." Each participant received a specific task to improve his/her singing abilities. For example, some participants needed to sing an octave higher or lower, making a better match with their own vocal range. Some needed to learn how to sing less stiffly and sound more natural instead of trained. Other participants needed to learn how to better control their voice to prevent problems with their vocal cords. A coach being interviewed afterwards clarifies the higher goal of the tasks: "Participants need to win of themselves. They must develop their singing abilities and show progress compared to their auditions." In consistency with this, the findings indicate that all participants who developed their singing abilities to a higher level reached the Live Shows.

The findings of the observed rehearsals for the Live Shows revealed that the focus on talent development broadens to stage performance, illustrated by statements of the coaches such as "your movements must match the song" or "you are like a robot on stage" or "try to act more relaxed on stage." During the rehearsals, a coach said: "Until now the contest was about making progress in singing abilities, from now on it is about improving the whole picture." An interviewed coach endorses the importance of stage performance as indicator for talent: "Someone must act natural on stage to grow into an artist". Another 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 in this, you will make a difference as an artist."

The findings of the observed Live Shows revealed that the participants who had reached their limits of development, in the opinion of their coach, must leave the contest. This includes participants who are very eager to learn, submitting many demos, frequently asking for feedback, and practising for hours. A coach stated: "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 indicate that developing talent required intensive practice over a longer period of time, and that talent development has limits that cannot be stretched.

The findings of the observed meetings after the Live Shows revealed a focus on the participants' development of effective behaviours in order to win TVOH. This can be illustrated by a coaching conversation in preparation for the Semi Final in which the participant, who seemed unable at the rehearsal to give a good performance, is being confronted with the burden she had put on herself. The message of the coach is as follows: "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 rehearsal for the Final in which the coach is holding a relativizing conversation 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."

The role and impact of coaching

Leading up to the Live Shows, the coaches were mainly instructing the participants about how to improve their singing ability. They provided suggestions for improvement concerning breath control, vibrato, and timbre. Six coaches reinforced these suggestions by pre-singing themselves so that the participants could hear the difference with their own performance. They found this useful and gave statements during the interviews such as: "it helps me know how to sing", "now I know how to save my vocal cords" or "it teaches me how to control my voice". The findings of the observed Battles and Live Shows appeared to indicate that the participants who already mastered their singing, progressed easily and quickly to a higher level of singing performance with the help of their coach. These participants appeared to benefit from coaching that focused on improving their stage performance. In particular, the participants who entered the Live Shows experienced this advice as useful, because of performing live in front of a large audience for the first time.

From the Live Shows onwards, the coaches took up transformational coaching. Prior to the Semi Finals, the coaches mainly spoke with the participants about how to deal with their nerves, fears, and other kinds of personal concerns in order to bring their performance to a higher level. A coach stated: "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." During the coaching conversations at the final stage of TVOH, the participants arrived at new insights about themselves by reflecting on personal ambitions, their own identity, personal thoughts, and beliefs with their coach. Participants referred 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." Interviewed participants in the Semi Finals and 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.

Talent selection at the Final

The findings for the observed Finals make it clear that in the final stage of TVOH, the talent selection is about being a total-artist. The winning participants demonstrated that the overall performance must be excellent to win TVOH. The statements about the winning participants of TVOH are illustrative here: "a musician in heart and soul", "a pure singer" or "an authentical performer". All interviewed coaches agreed that from the start of the Blind Audition, the potential of the winner was palpable.

Discussion

The aim of this study was to fill a research gap. This gap was filled by providing evidence-based insights into the way talent identification and talent development of singing talents are applied, where education and preparation of singing talents pays off. TVOH has been the subject of this study and is a good example of a setting for talent identification and talent development in the field of the performing arts. The findings indicated that coaches at TVOH identify the singing talents of participants and contribute to the development of these talents to a higher level of performance necessary to grow into a professional performer. The study revealed the path of identifying and developing singing talents of participants at TVOH and indicated a path for talents in the performing arts to grow into professional performers.

Building on the notions of Gagné (2010) and Binder (2015) that talent needs development to become identifiable, the findings of the study at TVOH revealed talent identification and talent development as intertwined concepts. The findings confirmed that talent identification in the performing arts involves both demonstrated relevant abilities as the development of potential, as explained by Haroutounian (2014). The study indicates that demonstrated progress is decisive in talent identification. The findings demonstrate how talent with potential is distinguished by the ease and speed of the progression in the performance in a limited period, as stated by Dweck (2006). This argues not to make a distinction between approaches conceptualizing talent as natural ability and approaches considering talent as the mastery of developed skills, but rather to merge them, as advocated by several authors like Garavan et al. (2012), Nijs et al. (2014), Hambrick and Tucker-Drob (2015), and Tabuena (2020). Further research into talent identification and talent development as intertwining concepts is recommended.

The study provides insights into the way coaching contributes to talent development in the field of the performing arts. The findings revealed that as the coaching process continued the performance coaching is shifting to transformational coaching, as described by Hawkins and Smith (2014) with the purpose to handle personal factors standing in the way to express talents and bring them to excellent performance. This demonstrates that in the field of the performing arts, encouraging transformation is part of performance coaching. Besides, it indicates the intertwining of performance coaching and transformational coaching and pleads for integration of these coaching forms when it comes to talent development. It is beneficial to gain more insights into the concept of talent coaching by further research.

The findings reveal insights into the effects of talent development on the performance in the

field of performing arts and show a successive approach. In the context of TVOH, talent development is about improving task performance at first, with a primary focus on strengthening singing abilities followed by a focus on lifting podium skills. In the final phase, talent development is mainly about improving contextual stage performance. This is in accordance with the statement of Motowidlo and Van Scotter (1994) that task performance and contextual performance contribute independently to overall performance, and that both are required to be able to achieve the highest level of performance. Further research on a more integrated approach, instead of a successive approach to develop talents in the performing arts, can benefit the education and preparation of talents.

The study revealed that it takes a lot of hard work to grow from a singing talent into a professional performer. With many record labels nowadays only focusing on artists who have already shown their value as mentioned by Herstand (2020) and Karmuhaa (2022), potentials and aspiring performers are left to their own when it comes to their talent development and career planning. At the same time, ongoing talent development is a necessity for commercial viability as an artist according to Allen (2022) and Beeching (2020). Therefore, this study fills this gap in the literature for the field of performing arts by providing sufficient opportunities for talent development in preparation of a long-term professional career as a performer.

Conclusions

In response to the call for more research into talent identification and talent development in the field of performing arts, the study at TVOH revealed how to identify and develop singing talents as a route for growing into a professional performer. In the context of TVOH, talent identification and talent development are intertwined because the talent identification involves both demonstrated relevant abilities as a developable potential. Progress in performance is decisive in talent identification at TVOH. Talents distinguish themselves by the ease and speed of their progression in their performance in a limited period of time. A talent approach that considers talent as an amalgamation of natural ability and mastery of developed skills underlies the talent identification at TVOH.

In the context of TVOH coaching contributes to develop talent to a higher level of performance. The coaching goes beyond coaching on task performance, and involves coaching on contextual performance with a focus on transformation of personal factors standing in the way to come to an excellent performance. This implies that in the field of performing arts, transformational coaching is part of performance coaching. Given the study at TVOH, the field of the performing arts benefits from a coaching model which integrates transformational coaching into performance coaching to optimize talent development. In general, the findings of the study advocate for a more integrated approach instead of a successive approach on talent development to improve the performance in preparation for a long-term professional career.

Although the implications of this study are context-specific to TVOH, they might be useful to teachers, coaches, and talents in the field of the performing arts and anyone else interested in the education and preparation of talent in general. Based on this study, future research could explore how to improve the education and preparation in the performing arts based upon an integrated approach on talent development to enhance task performance and contextual performance on the route to growing into a professional performer. Future research could also build on this study to explore the concept of talent coaching further and to develop a model of talent coaching that fits into the field of the performing arts. This study also encourages other researchers to fill the research gap with respect to talent identification and talent development as intertwined concepts by doing further research in other settings.

References

Allen, P. (2022). *Artist management for the music business.* Routledge Taylor & Francis Group.

Ashworth, P., & Lucas, U. (2000). Achieving empathy and engagement: A practical approach to the design, conduct and reporting of phenomenographic research. *Studies in Higher Education*, *25*(3), 295-308. https://doi.org/10.1080/713696153

Beeching, A. M. (2020). *Beyond talent. Creating a successful career in music.* Oxford University Press.

Binder N. (2015). Performance and Talent: Introduction and overview. In M. Zeuch (Ed.), *Handbook of human resources management* (pp. 1-19). Springer Reference.

Blanchard, K. H., & Shula, D. (2002). *The little book of coaching. Motivating people to be winners.* HarperCollins Publishers.

Burrell, G., & Morgan, G. (1979) Sociological paradigms and organisational analysis: Elements of the sociology of corporate life. Ashgate Publishing.

Cox, E., & Jackson, P. (2014). Developmental coaching. In E. Cox, T. Bachkirova & D. Clutterbuck (Eds.), *The complete handbook of coaching* (pp. 215-227). Sage Publications.

Creswell, J. W. (2013). *Qualitative inquiry & research design. Choosing among five approaches.* Sage Publications.

Dai, D. Y. (2020). Rethinking human potential from a talent development perspective. *Journal for the Education of the Gifted, 43*(1)*,* 19-37. https://doi.org/10.1177/0162353219897850

Davids, J. & LaTour, S. (2012). *Vocal Technique: A Guide for Conductors, Teachers, and Singers.* Waveland Press.

De Walt, K. M., & De Walt, B. (2002). *Participant observation. A guide for fieldworkers.* Altamira Press.

Dilts, R. B. (2018). *Changing belief systems with NLP.* Dilts Strategy Group.

Duckworth, A. (2016). *GRIT. The power of passion and perseverance.* Scribner.

Dweck, C. S. (2006). *Mindset, how you can fulfil your potential.* Random House.

Eby, L. T., Rhodes, J., & Allen, T. D. (2007) Definition and evolution of mentoring. In T. D. Allen & T. D. Eby (Eds.), *Blackwell handbook of mentoring: A multiple perspectives Approach* (pp. 7-20). Blackwell Publishing.

Ericsson, K. A., Prietula, M. J., & Cokely, E. T. (2007). The making of an expert. *Harvard Business Review, 85*(7/8)*,* 114-121.

Flyvbjerg, B. (2001). *Making social science matter.* Cambridge University Press.

Gagné, F. (2010). Motivation within the DMGT 2.0 framework. *High Ability Studies, 21*, 81-99. https://doi.org/10.1080/13598139.2010.525341

Gallardo-Gallardo, E., Dries, N., & González-Cruz, T. F. (2013). What is the meaning of 'talent' in the world of work? *Human Resource Management Review*, *23*(4), 290-300. https://doi.org/10.1016/j.hrmr.2013.05.002

Garavan, T. N., Carbery, R., & Rock, A. (2012). Mapping talent development: Definition, scope and architecture. *European Journal of Training and Development, 36*(1), 5-24. https://doi.org/10.1108/03090591211192601

Gladwell, M. (2008). *Outliers: The story of success.* Little, Brown and Company.

Hambrick, D. Z., & Tucker-Drob, E. M. (2015). The genetics of music accomplishment: Evidence for gene-environment correlation and interaction. *Psychonomic Bulletin & Review, 22,* 112-210. https://doi.org/10.3758/s13423-014-0671-9

Hawkins, P., & Smith, N. (2014). Transformational coaching. In E. Cox, T. Bachkirova & D. Clutterbuck (Eds.). *The complete handbook of coaching* (pp. 228-243). Sage Publications.

Herstand, A. (2020). *How to make it in the new music business. Practical tips on building a loyal following and making a living as a musician.* Liveright.

Haroutounian, J. (2014), *Arts talent ID. A framework for the identification of students talented in the arts.* Royal Fireworks Press.

Haroutounian, J. (2000a). Perspectives of musical talent: A study of identification criteria and procedures. *High Ability Studies, 11*(2)*,* 137-160. https://doi.org/10.1080/13598130020001197

Haroutounian, J. (2002). *Kindling the spark: Recognizing and developing musical talent.* Oxford University Press.

Howe, M. J. A., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents: Reality or myth? *Behavioral and brain sciences, 21*(3)*,* 399-442. https://doi.org/10.1017/S0140525X9800123X

Ives, Y. (2008). What is 'coaching'? An exploration of conflicting paradigms. *International Journal of Evidence Based Coaching and Mentoring, 6*(2)*,* 100-113.

Karmuhaa, M. (2022). *The art of music business management: For artists and managers.* Mike Karhumaa.

Kozbelt, A. (2019). Reflections on talent development in the performing arts: concluding comments. In R. F. Subotnik, P. Olszewski-Kubilius, & F. C. Worrell (Eds.), *The psychology of high performance: Developing human potential into domain-specific talent* (pp. 301-308). American Psychological Association.

Motowidlo, S. J., Borman, W. C., & Schmit, M. J. (1997). A theory of individual differences in task and contextual performance. *Human Performance, 10*, 71-83. https://doi.org/10.1207/s15327043hup1002 1

Motowidlo, S. J., & Van Scotter, J. R. (1994) Evidence that task performance should be distinguished from contextual performance. *Journal of Applied Psychology*, *79*(4), 475-480. https://doi.org/10.1037/0021-9010.79.4.475

Nijs, S., Gallardo-Gallardo, E., Dries, N., & Sels, L. (2014). A multidisciplinary review into the definition, operationalization, and measurement of talent. *Journal of World Business, 49*(2), 180-191. https://doi.org/10.1016/j.jwb.2013.11.002

Passman, D. S. (2019). *All you need to know about the music business.* Simon & Schuster.

Peckam, A. (2010). *The contemporary singer: Elements of vocal technique.* Boston Berklee Press.

Piirto, J. (1994). *Talented children and adults: Their development and education.* Macmillan.

Pike, K. L. (1967). Etic and emic standpoints for the description of behavior. In D. C. Hildum (Ed.), *Language and thought: An enduring problem in psychology* (pp. 32-39)*. Van Nostrand.

Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, *55*, 68-78. http://dx.doi.org/10.1037/0003-066X.55.1.68

Saunders, M., Lewis, P., & Thornhill, A. (2019). *Research methods for business students.* Pearson Education Limited.

Sloboda, J. A. (2005). *Exploring the musical mind.* Oxford University Press.

Sonnentag, S., & Freese, M. (2002). Performance concepts and performance theory. In S. Sonnentag (Ed.). *Psychological management of individual performance* (pp. 1-25). Wiley Online Library.

Subotnik, R. F., Olszewski-Kubilius, P., & Worrell, F. C. (Eds.). (2019). *The psychology of high performance: Developing human potential into domain-specific talent*. American Psychological Association Press.

Tabuena, A. C. (2020). Nature versus nurture: A revisited explanatory synthesis on the development of musical abilities. *Universe International Journal of Interdisciplinary Research, 1*(6)*, 125-132. http://www.doi-ds.org/doilink/11.2020-45647352/

Tschannen-Moran, B. (2014). Skills and performance coaching. In E. Cox, T. Bachkirova & D. Clutterbuck (Eds.), *The complete handbook of coaching* (pp. 201-214). Sage Publications.

Welch, G., Howard, D., & Nix, J. (2019). *The Oxford handbook of singing.* Oxford University Press.

Whitmore, J. (2003). *Coaching for performance.* Nicholas Brealey Publishing.

Worley, B. B. (2006). *Talent development in the performing arts: Teacher characteristics, behaviors and classroom practices.* Dissertations, Theses, and Masters Projects. William & Mary. Paper 1550154195. https://dx.doi.org/doi:10.25774/w4-ak06-ax28

Zeus, P., & Skiffington, S. (2006) *The complete guide to coaching and work*. McGraw Hill.

Zimmerman, E. (2004). Introduction to artistically and musically talented students. In E. Zimmerman (Ed.), *Artistically and musically talented students* (pp. xxiii - xxxiv). Corwin Press.

About the Author

Dr. Karin Manuel is a consultant and professor of applied sciences at NCOI University in The Netherlands in the field of career development and organisational performance. In 2012 she got her PhD based on insights into organizing and managing success in the music business retrieved from her 3-years research in the Dutch music industry. Most of her research-work presents the music business as an example.

e-Mail: info@mmct.nl