



“The Winning Formula”: Experiences of Victorious Coaches in the Regional and National Culture and Arts Competition

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ABSTRACT

This qualitative research explored the lived experiences of winning culture and arts coaches of Samar State University, Samar Philippines. It focused on investigating their detailed, contextually rich accounts of their life experiences as winning performing arts coaches at the regional and national levels. Using descriptive phenomenology design, all eight (8) winning coaches of the main campus and external campuses were interviewed at their most convenient time. The gathered data was analyzed using Colaizzi's method of analyzing qualitative data. Their lived experiences revealed four (4) main themes and eight (8) subthemes, with two subthemes in each theme. Generated themes and subthemes were; (i) The Duality of Coaching in Performing Arts, Subtheme 1.1: The Performer, Subtheme 1.2: The Coach, (ii) The Molding of the Performer, Subtheme 2.1: Strategies, Subtheme 2.2: Challenges, (iii) The Scaffolding Mechanism, Subtheme 3.1: Administrative, Subtheme 3.2: Personal, and (iv) Adhering to the Barometer, Subtheme 4.1: Preparation, Subtheme 4.2: Competition. Ethical considerations were paramount, ensuring human research ethics approval, informed consent, and data privacy protection. From the generated themes of winning performing arts coaches, a model was created titled “The Performing Arts Coaches’ Winning Formula” by J. Fabillar (2024). This formula provides a detailed framework and matrix to ensure a winning performance. The proposed model of this study aimed to create a culture and arts development program for Samar State University and can also be adapted by other coaches and institutions, especially for coaches and student-performers to obtain a high success turn-out.

RESUMO

Esta pesquisa qualitativa explorou as experiências vividas de treinadores vencedores de cultura e artes da Samar State University, Samar, Filipinas. Concentrando-se em investigar seus relatos detalhados e ricos em contexto sobre suas experiências de vida como treinadores vencedores de artes performáticas em níveis regionais e nacionais. Utilizando o desenho fenomenológico descritivo, todos os oito (8) treinadores vencedores do campus principal e dos campi externos foram entrevistados no momento mais conveniente para eles. Os dados coletados foram analisados utilizando o método de Colaizzi para análise de dados qualitativos. Suas experiências vividas revelaram quatro (4) temas principais e oito (8) subtemas, com dois subtemas em cada tema. Os temas e subtemas gerados foram: (i) A Dualidade do Treinamento em Artes Performáticas, Subtema 1.1: O Intérprete, Subtema 1.2: O Treinador, (ii) A Formação do Intérprete, Subtema 2.1: Estratégias, Subtema 2.2: Desafios, (iii) O Mecanismo de Apoio, Subtema 3.1: Administrativo, Subtema 3.2: Pessoal, e (iv) Adesão ao Barômetro, Subtema 4.1: Preparação, Subtema 4.2: Competição. As considerações éticas foram primordiais, garantindo aprovação ética para pesquisas com seres humanos, consentimento informado e proteção da privacidade dos dados. A partir dos temas gerados de treinadores vencedores de artes performáticas, foi criado um modelo intitulado “Fórmula Vencedora dos Treinadores de Artes Performáticas” por J. Fabillar (2024). Esta fórmula fornece um quadro detalhado e uma matriz para garantir um desempenho vencedor. O modelo proposto neste estudo visou criar um programa de desenvolvimento de cultura e artes para a Samar State University e também pode ser adaptado por outros treinadores e instituições, especialmente para treinadores e intérpretes estudantis para obter um alto índice de sucesso.

ARTICLE INFORMATION

Article process:

Submitted: 02/26/2025

Approved: 04/16/2025

Published: 05/10/2025



Keywords:

Coaches, Performing Arts, Student-Performers, Winning Formula

Keywords:

Treinadores, Artes Cênicas, Estudantes-Artistas, Fórmula Vencedora

Introduction

In performing arts competitions, winning is a collaborative effort between coaches and performers, achieved through strategic and detailed planning. This winning formula includes everything from intricate choreography to overall performance perfection. Coaches play a crucial role, setting ambitious goals and offering the necessary guidance to achieve them. Teachers who also serve as coaches face additional challenges outside the classroom, including financial risks and personal sacrifices, yet they remain dedicated mentors both inside and outside of school.

As stated in the Philippine Constitution, Article XIV in section 15, *“the state shall conserve, promote, and popularize the nation’s historical and cultural heritage and resources, as well as artistic expressions”*, and in section 17, *“the state shall recognize, respect, and protect the rights of indigenous cultural communities to preserve and develop their cultures, traditions, and institutions”*. Furthermore, the laws of the Philippines regarding cultural promotion are multifaceted, focusing on the preservation of cultural heritage, the recognition of indigenous rights, and the management of cultural resources. The government has enacted several laws to safeguard cultural properties, notably Republic Act No. 4846, which emphasizes the protection of cultural resources and their intrinsic value (Henson, 2020). Additionally, it is necessary to inculcate the significance of culture and values through education for sustainable development and in the social context (Matthews, 2020). These legal provisions and perspectives highlight the significance of culture and arts education in the country, aiming to promote cultural appreciation and education.

A range of studies have explored the factors that contribute to successful coaching. Several studies emphasized the importance of a coach's personal qualities, such as leadership, vision, and the ability to inspire. Gearity (2010) challenges the notion that winning is the sole measure of effective coaching, suggesting that a focus on educational foundations is also crucial. It further underscores the role of coaches as educators and role models, highlighting their ability to manage and motivate winning teams. Developing clear, achievable goals and regularly assessing progress helps maintain focus and motivation among performers (White, 2022). These studies collectively suggest that a combination of personal qualities, educational focus, and effective management are key components of successful coaching.

Furthermore, successful coaching needs support, such as financial support from the school or administration and stakeholders. In fact, Moyle (2010) argued that the lack of funding and structured support in the performing arts can limit the implementation of comprehensive coaching programs, potentially hindering artists' growth and performance quality. While performing arts coaches also focus on enhancement of self-awareness and co-creation of solutions, leading to improved performance outcomes (Lubert et al., 2024).

Coaching in the performing arts transcends cultural boundaries, and often has challenges and opportunities. In today's performing arts, reskilling, up-skilling, and comprehensive coach training are vital. Prioritizing cultural sensitivity enables coaches to foster inclusion and appreciation for diverse artistic expressions. Effective performing arts coaching involves diverse strategies for introspection and personal growth. Coaches must exhibit honesty, integrity, and a strong work ethic. They lead with passion, humility, and a clear vision, fostering an environment that contributes to sustained achievement and successful outcomes for their teams (Pharion, 2014). Moreover, the status of performing arts coaches in the Philippines reflects a complex interplay of cultural diversity, educational needs, and leadership dynamics. Cultural coaches, often involved in educational and organizational settings, are essential for fostering culturally responsive environments. Performing arts coaches must adapt their methods to align with local cultural norms, which can enhance their effectiveness in diverse settings. These are influenced by client expectations and coaching relationships (Nangalia & Nangalia, 2010).

Teachers who also serve as coaches in higher education and state universities face several challenges. Balancing teaching and coaching responsibilities involve careful planning, time management, and flexibility to effectively fulfill their dual roles (Pletcher et al., 2019). Therefore, they are required to fulfill dual roles of both teaching and coaching and still be effective (Richards & Templin, 2012). In the Philippines, teachers who also coach face the challenges of being overworked and underpaid, with their contributions often going unrecognized despite boosting school pride. This issue is mirrored in our university, reflecting a broader systemic problem.

The existing literature on dance performance coaching has several research gaps, including the need for more studies on the effectiveness of manualized behavioral coaching across various dance genres and age groups. The study of Bannon (2004) calls for more research on methodologies and ethical issues in dance education, while Rafferty (2010) highlights the need to explore the integration of dance fitness concepts into traditional training and their impact on performance.

At Samar State University, performing arts coaches, many of whom are Physical Education (PE) instructors, bring diverse backgrounds and expertise to their roles. These coaches, often working with Bachelor of Physical Education (BPED) students, have led their teams to consistent success in regional and national PASUC competitions across folk, modern, and contemporary dance. Their achievements underscore the importance of understanding the winning strategies behind their success. By exploring their lived experiences, we gain valuable insights into their approaches, challenges, and triumphs.

Study Objectives:

This study explores the lived experiences of university performing arts coaches to understand their roles, challenges, strategies and triumphs. The goal is to develop a model capturing the winning formula of performing arts coaching; offering insights to improve coaching practices and promote excellence within the performing arts community. Specifically, it aims to:

- To identify the specific coaching methodologies and techniques utilized by winning coaches at Samar State University that contribute to their success in competitions.
- To examine the experiences and challenges faced by these coaches and how they overcome institutional and structural obstacles to maintain their winning edge.
- To develop a model based on the winning formula of performing arts coaches.

Methods

A qualitative research methodology grounded in descriptive phenomenology was employed in this study, following the philosophical framework established by Edmund Husserl. Phenomenology, particularly the descriptive variant, focuses on capturing and analyzing the lived experiences of individuals, aiming to reveal the essence or core meaning of these experiences.

In this context, the study specifically explored the lived experiences of winning coaches at Samar State University. By delving into their narratives and personal accounts, the goal is to uncover the fundamental elements that constitute their winning strategies or "formulas." The descriptive phenomenological approach seeks not to impose pre-existing theories or interpretations, but to allow the essence of their experiences to emerge naturally through detailed and rigorous description. This will involve bracketing or setting aside any biases or assumptions to maintain a pure focus on how these coaches perceive and understand their pathways to success.

Ultimately, the study aimed to provide a deeper, more nuanced understanding of the factors that contribute to their coaching success, contributing valuable insights into the field of coaching and performance.

Environment

This study was conducted at Samar State University located in Samar, Philippines. Presently, there is no existing tangible program or policy in the university with regard to performing arts. And there has been a high placement in the regional and national level competitions. Performing arts coaches of the aforementioned university have been maintaining a winning streak. Hence, the locale was Samar State University.

All performing arts coaches who are presently working at the university. The Samar State University has made notable accomplishments in the previous years in the Regional and

National Philippine Association of State Universities and Colleges (PASUC) cultural competition. The university has eight colleges and campuses; (1) College of Nursing and Health Sciences, (2) College of Arts and Sciences, (3) College of Education, (4) College of Engineering, (5) College of Industrial Technology, (6) SSU-Mercedes Campus, (7) SSU-Paranas Campus, (8) SSU-Basey Campus, and soon to accept enrollees in the Samar Island Institute of Medicine (SIIM).

Participants

In this study, the participants consisted exclusively of winning performing arts coaches from Samar State University. The selection of these participants was based on their direct involvement and proven success in coaching performing arts teams or individuals, ensuring that they possess relevant, lived experiences related to the phenomenon being investigated—namely, the "winning formulas" or strategies they employed. The study specifically focused on coaches who have achieved success in performing arts competitions or performances. These coaches were selected because their experiences reflect the phenomenon the study seeks to understand the approach to coaching that leads to winning outcomes. Their insights are crucial to uncovering the essence of effective coaching in performing arts.

The participants were all faculty members from both the main campus and external campuses of Samar State University. By focusing on faculty, the study ensures that participants not only have professional teaching responsibilities but also serve in an active coaching role, providing a dual perspective on education and performance coaching.

Sampling Technique

The study utilized purposive sampling, a non-probability sampling method in which participants are deliberately selected based on specific characteristics relevant to the research question. In this manner, they are the winning performing arts coaches of Samar State University. Moreover, the researcher has gathered enough information to comprehensively understand the phenomenon when no new themes have emerged.

Instruments

The researcher was the main instrument in the present study guided by the semi-structured interview guide. Additionally, the researcher was the only individual involved in the qualitative interviewing. With the use of semi-structured qualitative interviews, unique researcher attributes can have practicable ways to impact the series of empirical materials, frequently for scholars to advocate for interviewer reflexivity (Pillow, 2003).

There was an interview schedule in this study and the participants were the ones to set their schedule, at their most convenient time. The instrument was deliberated and adaptable, in keeping with the qualitative approach of the study. The researcher created open-ended,

semi-structured interview protocols or prompts that encourage participants to express their unique lived experiences rather than using strict surveys or uniform questionnaires. These were designed to extract detailed experiences, giving participants the opportunity to freely communicate their ideas, feelings, and viewpoints about their coaching experience. Lastly, all of the interview conducted were both audio-recorded and were also written down by the researcher.

Data Gathering Procedure

Pre-Data Gathering. In the pre-data gathering phase, the paper was sent for ethical approval to the Institutional Review Board (IRB) of the University of the Visayas, which provided feedback and comments. After addressing these suggestions, the ethical clearance and Notice to Proceed (NTP) was granted, signifying approval to proceed with data collection.

Actual Data Gathering. During the data collection phase, certain prerequisites were observed. The interview protocol contained a greeting, a description of the purpose of the study, interview questions, and follow-up questions to each of the key research questions, interview questions between key research questions, and a space for follow-up questions for my personal notes, and a space for reflective notes as well (Creswell, 2003). Before officially conducting the study, the researcher sought permission from key officials of Samar State University such as the university president, vice-president for academic affairs, deans, and directors. Simultaneously, a communication plan was established with the selected participants based on inclusion criteria. Participants were sent letters outlining the purpose of the research and requesting their cooperation for face-to-face interviews at their convenience. Employing an open-ended approach during interviews, the researcher aimed to extract relevant information pertaining to the "winning formula" of performing arts coaches at Samar State University.

Post-Data Gathering. Lastly, in the post-data gathering, the researcher compiled the gathered information and submitted the comprehensive study to the IRB for a final review. This stage involved addressing any additional feedback and ensuring that the research adheres to ethical standards and guidelines. Once all requirements are met and the study is deemed satisfactory, the research will be concluded with the submission of the finalized manuscript. This thorough process, encompassing pre-data, during, and post-data collection phases, reflects the researcher's commitment to academic rigor and ethical research practices.

Data Analysis

In the context of a study involving performing arts coaches at Samar State University, Colaizzi's method of data analysis was applied to uncover the essence of their winning strategies by analyzing their lived experiences. The researcher started the process by collecting detailed descriptions of each coach's experiences in coaching winning teams or performances. These descriptions would then be carefully read to gain an overall understanding of the

coaches' perspectives. Next, significant statements related to the phenomenon of winning in the performing arts will be identified. For instance, specific coaching techniques, challenges overcome, or unique strategies employed could emerge from these statements. The researcher would then formulate meanings from these statements, translating them into underlying principles or patterns that contribute to the coaches' success.

These meanings were clustered into themes, such as motivation techniques, training methodologies, or team dynamics, and integrated into a rich, comprehensive description of the essence of effective coaching strategies. The final step would involve validating the findings by returning the descriptions and themes to the coaches themselves to ensure that the analysis accurately reflects their lived experiences, thereby maintaining the integrity of the data.

Ethical Consideration

The study was conducted according to the guidelines outlined in the Declaration of Helsinki (World Medical Association, 2014). Approval was obtained from the Research Ethics Committee of the University of the Visayas, with Reference No. 1304942 dated August 5, 2024. The study involved performing arts coaches of Samar State University who voluntarily participated in semi-structured qualitative interviews. Prior to completing the questionnaires, participants received an informed consent form detailing the study's purpose, procedures, risks and benefits, confidentiality measures, voluntary participation, and contact information. No financial incentives were offered for participation. The authors declared no conflicts of interest.

Results and Discussion

Theme 1: The Duality of Coaching in Performing Arts

From the lived experiences of winning performing arts coaches of Samar State University, it highlights that coaching is inherently a two-way process. It requires not only technical skills but also a deep passion for the craft. Effective coaching fosters mutual growth and learning between the coach and the performers. This dynamic interaction ensures that both parties continuously evolve and achieve excellence together. The duality of coaching lies in its reciprocal nature, where both the coach and the performers contribute to and benefit from the process. This symbiotic relationship creates a nurturing environment that encourages creativity, resilience, and shared success.

Frame 1.**Top Five (5) Responses from Winning Performing Arts Coaches**

Significant Statements from Winning Coaches	Formulated Meanings	Generated Theme/Cluster
C1: "In my more than 10 years of coaching folk dance at Samar State University, I can say that there is always pressure. Pressure in the sense that they are expecting that we will always bring home the bacon. Another also is stress, this is because students are not lenient with their practice time, and some instructors do not give special consideration to student-performers. So, in order to obtain a good result, I engage in meaningful dialogue with my student-performers."	-Coaches experience pressure, and stress but attain good results.	<p>"The Duality of Coaching in the Performing Arts"</p> <p>Winning coaches have experienced an immense amount of stress and pressure.</p> <p>The stress and pressure led them to religiously adhere to the training sessions and eventually win the regional and national culture and arts competitions.</p>
C3: "As a coach who trains student-performers, it is my responsibility to convey my emotion and teach student-performers to perform in a production, and interpret music. In music performance, rigid practice and training are very important. I am meticulous in the details. During my first coaching at Samar State University, we were declared champions in the regional culture and arts competition."	-Communication, rigid practice and training, and attention to detail are a factor in becoming champions.	
C4: "As a performing arts coach at Samar State University, I experienced going to different places whenever the school joined different contests. I was able to be with my students, and other coaches, including those from other universities as well. It is also where I gain numerous insights, ideas, and techniques; it was both a personal and professional learning."	-Coaches gain insights, ideas, techniques, and it both personal and professional learning	
C5: "As a coach of Samar State University, only two things come to mind and that is stress and pressure. I and my student-performers have the desire to win because of the high expectations from the university. So, we really have to train hard and prepare for the competition. This heightens our stress because we are not sure if we will win. However, we engage in positive self-talk and focus on the positive side of the experience, rather than rely on a perfect outcome."	-Stress, pressure, training hard, are recipes in the desire to win.	
C8: "My experience as a coach of Samar State University, updates of mechanics, guidelines, and criteria are always late. As a faculty from an external campus, I really experienced this one which results to cramming and stress to coaches. Another negative experience is the process of purchasing costumes and props at the university. Despite having a fund allocated to it, it is not being prioritized. However, I am still thankful to coach my student-performer where I was able to make my coachee a champion at the regional level during the pandemic."	-Late updates lead to cramming and stress. And coaches are still thankful, these are parts of the making of a champion.	

Subtheme 1.1: The Performer. Winning coaches emphasized that student-performers must envision their own success. Despite potential challenges in their academic or personal lives, it is the performers who embody the qualities necessary for victory, including dedication to their craft and an unwavering desire to win, highlighting that the mindset and resilience of the performer play a crucial role in achieving their goals.

Subtheme 1.2: The Coach. Winning coaches also expressed their eagerness to clinch the top spot in regional and national culture and arts competitions. Several coaches highlighted their passion for coaching in the performing arts, even if it means using their personal resources to meet the needs of student-performers. It emphasized their dedication and commitment to nurturing talent, which are truly commendable.

Adler (1965) argues that the role of the coach is to help artists refine their techniques, ensuring they can express their artistry effectively while mastering the necessary skills. The relationship between coach and artist is characterized by a deep emotional connection, where the coach attunes to the artist's intentions, fostering a sense of artistic mastery. As supported by the study of Slaughter-Thierry (2017), beyond technical guidance, coaching also serves as a source of emotional support, creating a safe space for artists to explore their creativity and overcome personal barriers

This implied that the duality of coaching in the performing arts encompasses both the technical and emotional dimensions of the practice. This multifaceted approach is essential for fostering artistic growth and enhancing performance for student-performers.

Theme 2: The Molding of the Performer

From the lived experiences of winning performing arts coaches at Samar State University, they coach because they are competent and knowledgeable in the field, and they are able to mold the students as a person and as a performer. Additionally, they expressed that both the coach and student-performers must have a competitive edge over other contestants to excel in a highly competitive environment. This competitive edge is cultivated through rigorous training, strategic planning, and an unwavering commitment to excellence.

By continuously molding and honing their skills and staying abreast of performing arts trends, coaches and performers can maintain their advantage and achieve outstanding results in their performances. Their shared passion and dedication create a dynamic and inspiring environment that fosters growth and success. Ultimately, this relentless pursuit of excellence not only leads to victories but also instills a lifelong love for the performing arts in the students.

Frame 2.

Top Five (5) Responses from Winning Performing Arts Coaches

Significant Statements from Winning Coaches	Formulated Meanings	Generated Theme/Cluster
C2: "For me building the foundation of a performer is vital, I have to ensure that my student-performers have a competitive advantage. They must be the best of their craft."	-Coaches must build the foundation, and ensure a competitive advantage.	<p>"The Molding of the Performer"</p> <p>Winning coaches build the foundation of a winning performer.</p> <p>Previous performances provide insights to both coaches and students to ace an upcoming competition.</p>
C4: "For me, it is conditioning to win, and this can only be attained if the coach and the performer are committed since say one. When student-performers are conditioned to win, they will win."	-Coaches and student- performers must have a commitment. Student- performers must also be conditioned to win.	
C5: "First is to read and understand the contest guidelines and criteria. Then the training follows, strict training, and I must be guided by it. Second is, for my student-performer to stick to the guidelines and training program. Lastly, I give them treats or incentives if they win from my own pocket."	-Coaches must be guided by the competition guidelines and criteria. And their training program is aligned to the criteria.	
C6: "One specific technique I use is incorporating storytelling into my coaching sessions. Especially about previous winning performances. Storytelling helps them connect emotionally with their performance and audience. By sharing relevant stories, I can help them find deeper meaning and inspiration in their creative process. This technique also fosters a sense of community and shared experience among the artists."	-Coaches utilize retelling of winning performances from previous competitions. They do storytelling so that student-performers can envision themselves from previous winners.	
C7: "I mold student-performers by using a unique technique is the use of reflective practice. I encourage them to regularly reflect on their experiences, challenges, and successes. This involves keeping journals, engaging in group discussions, and conducting self-assessments. Reflective practice helps artists gain insights into their creative journey, identify areas for improvement, and celebrate their progress. It promotes continuous learning and personal growth."	-Coaches mold their student-performers by using reflective practice or sessions. Student-performers are able to internalize when they reflect on themselves.	

Subtheme 2.1: Strategies. The lived experiences of winning performing arts coaches revealed that each coach develops their own unique approaches and strategies to achieve success. A key aspect of their methodology is a strict adherence to competition guidelines and criteria, ensuring their performances meet the required standards. Additionally, they emphasize the importance of designing a tailored training program that caters to the specific strengths and weaknesses of their student-performers, maximizing their potential. These

coaches also highlight the significance of fostering a strong sense of team cohesion and motivation, as well as continuously innovating performance techniques to stay competitive in a dynamic artistic landscape.

Subtheme 2.2: Challenges. All coaches expressed that they encountered significant challenges throughout their journey. Among these, limited funding and resources were consistently highlighted as obstacles that often constrained their artistic vision and limited the scope of their performances. Despite these constraints, they had to find creative ways to optimize what was available, often requiring resourcefulness and innovative solutions to maintain high standards. Additionally, they faced difficulties in balancing time management, and juggling their responsibilities as educators with the intensive demands of coaching. Yet, these challenges, though difficult, often fueled their determination to succeed and sharpened their problem-solving skills.

Recent studies indicate that individualized coaching significantly boosts student persistence and success rates. Students receiving coaching were more likely to remain enrolled and achieve their academic goals compared to those without coaching support (Bettinger et al., 2011). Although different coaching methods yield different results, a tailored approach increases a ten percent (10%) possibility of winning (Franklin & Doran, 2009).

This implied that coaches have big shoes to fill in, to mold the student- performers. It includes individual assessment, and continuous improvement to attain high win rates in the regional and national competitions.

Theme 3: The Scaffolding Mechanism

From the lived experiences of winning performing arts coaches at Samar State University, they expressed negative sentiments towards the absence of a unified university policy. They also pointed out that this lack of cohesion affects their coaching practices and overall effectiveness. Additionally, they noted that a well-structured policy could significantly enhance motivation among student-performers through scholarships, rewards, and incentives, providing them with clear goals and recognition for their achievements.

Notably, winning coaches also expressed that they are thankful for the support from the university top management. But they emphasized that the development of and implementation of a culture and arts program will positively impact the coaches and student-performers of the university. Once implemented, more and more coaches and student-performers will be encouraged to win.

Frame 3.

Top Five (5) Responses from Winning Performing Arts Coaches

Significant Statements from Winning Coaches	Formulated Meanings	Generated Theme/Cluster
C1: "The policies, rewards, and recognition of the university slightly affect my coaching, and it is a big help if there is. We are entitled to service credits for every practice until the presentation proper. However, we don't have a culture and arts development program that is unified and approved by the board of regents. If we have a unified program, this would help us achieve our vision to win."	-The policies, rewards, and recognition system affect coaches and student-performers. The development of a unified culture and arts program could contribute to developing student-performers to become champions.	<p>"The Scaffolding Mechanism"</p> <p>Winning coaches see the impact the support they get from the university.</p> <p>The support from the administration, together with their selfless coaching lead to positive outcomes and good placement in higher level of competitions.</p>
C2: "From my experience, when coaches are given rewards and incentives, they become more productive. This not only shows the support of the university but also to encourage other coaches and student-performers to give their best performance so that they will get an incentive. Moreover, financial support plays a vital role in making our artistic vision comes to reality."	-Rewards and recognition system results to performance productivity. Financial support plays a crucial role in aiming for a successful performance.	
C5: "Coaches and student- performers cannot win alone; there must be a support from the university. After all, there are bringing the name of the school. Currently, we have no culture and arts development program. But it does not hinder us from doing our best."	-Effort alone cannot guarantee the best results; coaches and student- performers must be supported.	
C6: "Our university supports coaches and student-performers, but the support is somewhat vague because there is always a colatilla which is subject to availability of funds. And sometimes, the support is not enough."	-The university supports the undertakings of coaches and student-performers but it is always subject to availability of funds.	
C7: "With or without support, the policies of the university do not significantly affect my coaching. However, I believe that I can do more, together with my student- performers, and we can have a greater chance of winning if we are properly supported."	-If coaches and student- performers are well- supported it can positively contribute to winning. Coaching needs dedication, with or without support, they can still coach.	

Subtheme 3.1: Administrative. The lived experiences of winning coaches revealed that the administration must be proactive towards producing champions in the culture and arts knowing that the university has made significant milestones in instruction, research, and extension. Hence, the culture and arts program, must not be left behind. Lastly, for student-performers to become champions, the administration must be at the forefront for student support and development.

Subtheme 3.2: Personal. Winning coaches expressed that coaching is beyond the job description of a teacher. It needs personal time, effort, and resources and become selfless as well. They also added that for them to become winning, and successful coaches it was their personal vision – to succeed in coaching.

School administrators play a pivotal role in implementing multicultural education programs. Their commitment is essential for the success of these initiatives, as they set the tone for the school's cultural climate (Grove et al., 2002). Additionally, schools that actively support cultural programs see improved student engagement and academic performance, particularly among minority students (Grobler et al., 2006).

This implied that the school administration must be proactive towards culture and arts programs by providing support, resources, and incentives to winning coaches and student-performers. This highlights that while coaches and student-performers are giving their best, the scaffolding mechanism can affect their artistic vision.

Theme 4: Adhering to the Barometer

From the lived experiences of successful performing arts coaches at Samar State University, they emphasize that a key element of a winning performance is adhering closely to the competition's guidelines and criteria. It involves ensuring every detail aligns with the expectations set by the organizers. They also stress the importance of avoiding rule violations to prevent student performers from being disqualified. Coaches meticulously review the guidelines and mechanics to avoid any disqualification. This meticulous attention to detail ensures that performances are both compliant and competitive.

Furthermore, the Philippine Association of State Universities and Colleges (PASUC) establishes the mechanics and guidelines for each competition. These regulations are crafted to maintain a high standard of performances. These guidelines are revised or updated annually. Adjustments reflect evolving standards and practices in the performing arts. Therefore, it is crucial for performing arts coaches to regularly attend seminars and training sessions relevant to the competition's conduct. These sessions are pivotal in keeping coaches abreast of any new changes.

Frame 4.

Top Five (5) Responses from Winning Performing Arts Coaches

Significant Statements from Winning Coaches	Formulated Meanings	Generated Theme/Cluster
C2: "Student-performers must be adaptable. Because from time to time, there is a change in piece for example, because we have to follow the criteria. The guidelines and criteria will dictate what will be our storyline. And from this, I successfully apply it to my coaching because I am a goal-oriented coach and I focus on the guidelines."	-Adaptability is one factor in winning. Following the stipulated guidelines and criteria is where coaches draw their inspiration.	<p>"Adhering to the Barometer"</p> <p>Winning coaches are guided by the competition guidelines and mechanics</p> <p>Victory favors the prepared individual. This also applies to coaching in performing arts.</p>
C3: "Upon the receipt of guidelines, I start with my training. And I describe my coaching as pathing. I set daily, weekly, and monthly goals. I have to stick to my vision, and that is to give our best so that we can win."	-Coaches are guided by the competition guidelines and criteria. Each detail contributes to the overall performance to win.	
C5: "One recipe to winning is that coaches must know and stick to the guidelines. My coaching style is I focus on what my student-performers need to learn based on the guideline, so that they will have higher chance of winning."	-Coaches must follow the guidelines. Coaches focus on what student-performers need to learn.	
C6: "Strict adherence to the guidelines is a must in successful coaching. When something is unclear, I clarify it before I start with my concept and practice. One mistake from the past performance is already enough to teach me a lesson as a coach."	-Coaches strictly follow the guidelines.	
C8: "Strict adherence to the guidelines is a must in successful coaching. When something is unclear, I clarify it before I start with my concept and practice. One mistake from the past performance is already enough to teach me a lesson as a coach."	-If coaches and student-performers are well-supported it can positively contribute to winning. Coaching needs dedication, with or without support, they can still coach.	

Subtheme 4.1: Preparation. Coaches believe that victory favors the prepared. They apply this principle rigorously in their coaching. They are strict yet understanding, disciplinarians yet compassionate. This balanced approach ensures that student-performers are well-prepared both mentally and physically. By fostering a disciplined yet supportive environment, coaches help students reach their full potential.

Subtheme 4.2: Competition. Coaches emphasized that at the competition, student-performers must deliver their best performance. They encourage students to pray before going on stage and after their performance. Regardless of the outcome, student-performers are

taught to accept the results wholeheartedly. This mindset not only builds resilience but also instills a sense of sportsmanship and humility.

Adherence to contest guidelines in coaching is crucial for ensuring effective outcomes and maintaining integrity in competitive environments. And the preferences of juries play a crucial role in determining winners. Research indicates that understanding jury tastes and preparing accordingly can help participants sustain victories in competitions (Zandra, 2021). Moreover, evidence suggests that coaching alongside decision aids improves knowledge and decision-making, although its impact on adherence to guidelines remains variable (Stacey et al., 2013).

This implied that while adherence to guidelines is critical, it is equally important to consider the broader context, such as the competition proper, including individual motivations and external support systems, which can significantly influence outcomes in coaching scenarios.

Conclusion

The lived experiences of winning performing arts coaches at Samar State University underscore the myriad of responsibilities of a coach. This symbiotic relationship of a coach and student-performer fosters mutual growth and learning, allowing both to evolve together towards excellence. Effective coaching not only involves imparting technical skills but also nurturing character, creativity, resilience, and shared success. The coaches' ability to mold their students into skilled performers and well-rounded individuals is a testament to their passion and competence, highlighting the importance of a competitive edge cultivated through rigorous training and strategic planning.

Despite the challenges posed by the absence of a unified university policy, the dedication of these coaches remains unwavering. Their meticulous attention to competition guidelines and criteria ensures compliance and competitiveness, preventing disqualification and enhancing performance quality. The experiences of these coaches reveal the critical role of well-structured policies in motivating student-performers through scholarships, rewards, and incentives, ultimately fostering a supportive and goal-oriented environment.

Moreover, the practical application of the winning formula in culture and arts illustrate the profound impact of dedicated and strategic coaching. These accounts demonstrate the practicality of combining technical training with the holistic development of student-performers, ensuring not only competitive excellence but also the cultivation of resilience and creativity. By meticulously adhering to competition guidelines and fostering a supportive environment, these coaches exemplify how passion and skill can overcome challenges.

Lastly, the triumphant performances of successful performing arts students and their coaches set a high standard that others in the field can aspire to. By showcasing exceptional talent, strategic planning, and dedicated practice, these achievements serve as a beacon of

inspiration. Aspiring performers and coaches can study these winning acts to learn effective techniques, stage presence, and the importance of meticulous attention to detail. This process of imitation and adaptation allows them to enhance their own performances. Ultimately, these exemplary displays foster a culture of continuous improvement and excellence within the performing arts community, driving others to reach new heights.

Recommendations

Drawing from the findings of the study, it recommends that the lived experiences of victorious coaches be adopted by other coaches. By embracing these proven strategies, new and experienced coaches alike can elevate their coaching effectiveness and drive better performance outcomes. Their unique and best practices can be replicated by teachers and instructors coaching student-performers. These practices can include tailored training regimens, strategic planning, and fostering a culture of resilience and excellence among students.

Moreover, future researchers may conduct similar studies to the present research delving into the winning formula of performing arts coaches from a different lens or perspective. Exploring various contexts and populations can provide deeper insights and broaden the understanding of what contributes to success in performing arts coaching. Lastly, learning institutions must consider developing, implementing, and promoting culture and arts development programs. These programs should aim to enhance artistic skills, and cultural appreciation, and provide comprehensive support to both coaches and performers, ensuring sustained growth and excellence in the field. Lastly, the proposed model of this study is outcomes-based and result-oriented, and can be adapted by performing arts coaches, student-performers, and learning institutions.

“The Performing Arts Coaches’ Winning Formula” Step-Diagram

The following step-diagram reflects the winning formula of Samar State University performing arts coaches in the regional and national culture and arts competition. It details the effective stages and approaches towards securing a positive outcome of the competition.

Step 1: Selection Process. This step emphasizes the value of objective screening. Student-performers must be selected based on strict adherence to the guidelines and criteria. Ensuring transparency and fairness in the selection process fosters a competitive yet respectful environment. Selection also involves recognizing potential and dedication. This initial phase sets the tone for the rigorous training ahead.

Step 2: Goal-Setting. This step underscores the importance of defining clear objectives. Coaches and student-performers must set measurable and realistic goals, which could be both short-term and long-term. Goals create a roadmap for success and provide

motivation and direction. Regularly revisiting and adjusting goals helps maintain focus and adaptability. This step is critical for aligning efforts and expectations.

Step 3: Conditioning Training. Once the unified guidelines have been received by the coach, they will now know how to condition their student-performers. This is also called “performance pathing,” where the coach starts with an end in mind, aiming to win. Conditioning involves building physical and mental endurance. It lays the foundation for advanced techniques. A well-conditioned performer can handle the demands of intense practice and competition.

Step 4: Guided Training. Once the conditioning training has started, the coach must always guide student-performers. Guided training highlights the importance of continuous improvement while the training is ongoing. Coaches provide immediate feedback and corrective measures. This step fosters a learning environment where mistakes become opportunities for growth. Active coaching ensures that performers stay on the correct trajectory.

Step 5: Concentration Training. After conditioning and guided training, the coaches will start with concentration training. This is a rigorous phase focused on the detailed polishing of the performance. Concentration training hones in on specific skills and techniques that need refinement. It requires intense focus and discipline. This step transforms good performers into great ones by perfecting their craft.

Step 6: Feedback and Critiquing. The feedback and critiquing phase is aimed at identifying areas for improvement. The coach, other coaches, and student performers play a vital role in providing constructive criticism. This collective approach helps uncover blind spots and reinforce strengths. Effective feedback is specific, actionable, and supportive. It ensures that performers can make the necessary adjustments to excel.

Step 7: Final Coaching. The final coaching session highlights last-minute advice and instructions from the coach. This is a critical moment to boost confidence and clarity. Coaches reinforce key strategies and mindsets. It is a time to address any lingering concerns and make final adjustments. This step is about ensuring that the performers are mentally and physically ready for the challenge ahead.

Step 8: Winning Performance. The winning performance is the culmination of all the previous steps. It represents the actual results of the processes aforementioned. This is where preparation meets opportunity. A winning performance showcases skill, strategy and execution. It is a moment of validation and accomplishment. The experience gained here also serves as a foundation for future growth and success.

Figure 1.
“The Performing Arts Coaches’ Winning Formula” Step-Diagram



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INTERVIEW GUIDE

PART I. Soft Questions

1. What are your personal experiences as a performing arts coach at Samar State University?
2. What are your positive experiences, how about negative experiences in your career as a performing arts coach?

PART II. Hard Questions

1. To what extent and how are you committed to applying your strategies and techniques to ensure successful coaching?
2. Please describe your strategies and techniques, how did you successfully apply them to your coaching?
3. How, if at all, do the policies, rewards, and recognition system of the university affect your coaching?
4. Please describe the policies, rewards, and recognition system of the university that affect your coaching.

PART III. Concluding Questions

1. What are the key aspects that affect your successful coaching?
2. What are the barriers that affect your successful coaching?
3. What specific strategy or technique do you utilize to ensure a good outcome of the competition?

Researcher's Notes: