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DYNAMIC CAPABILITIES AS GENERATIVE MECHANISMS: INSIGHTS FROM BEÉLE'S BORONDO AND THE AFROBEAT MUSIC SECTOR

LAS CAPACIDADES DINÁMICAS COMO MECANISMOS GENERATIVOS: PERSPECTIVAS DESDE BORONDO DE BEÉLE Y EL SECTOR DE LA MÚSICA AFROBEAT

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Dynamic capabilities as generative mechanisms: insights from Beéle's Borondo and the Afrobeat music sector

Las capacidades dinámicas como mecanismos generativos: perspectivas desde Borondo de Beéle y el sector de la música Afrobeat

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ABSTRACT

Over the past three decades, Dynamic Capabilities (DCs) have emerged as a cornerstone of strategic management, explaining how organizations adapt, renew, and transform in turbulent environments. This study extends DC theory into the creative industries, analyzing their ontological nature in the Afrobeat music sector through the case of Colombian artist Beéle and his 2025 album *Borondo*. Using a sequential mixed-methods approach (SEM and in-depth interviews) with DJs and producers in Cartagena (Colombia), the research examines absorptive, adaptive, learning, innovative, and resilience capacities. Results confirm that DCs operate as higher-order generative mechanisms embedded in both artistic and organizational identity. The study contributes to the theoretical debate by emphasizing the ontological perspective and offers practical implications for sustaining artistic careers in dynamic environments, while recognizing contextual limitations.

Keywords: dynamic capabilities; ontological perspective; creative industries; afrobeat; sustainability

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RESUMEN

En las últimas tres décadas, las Capacidades Dinámicas (DCs) se han consolidado como un pilar de la gestión estratégica, al explicar cómo las organizaciones se adaptan, renuevan y transforman en entornos turbulentos. Este estudio amplía la teoría de las DCs hacia las industrias creativas, analizando su naturaleza ontológica en el sector de la música Afrobeat a través del caso del artista colombiano Beéle y su álbum *Borondo* (2025). Mediante un enfoque mixto secuencial (modelamiento de ecuaciones estructurales e entrevistas en profundidad) con DJs y productores en Cartagena (Colombia), la investigación examina las capacidades de absorción, adaptación, aprendizaje, innovación y resiliencia. Los resultados confirman que las DCs operan como mecanismos generativos de orden superior, incrustados tanto en la identidad artística como organizacional. El estudio aporta al debate teórico al destacar la perspectiva ontológica y ofrece implicaciones prácticas para la sostenibilidad de carreras artísticas en entornos dinámicos, reconociendo sus limitaciones contextuales.

Palabras clave: capacidades dinámicas; perspectiva ontológica; industrias creativas; afrobeat; sostenibilidad

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INTRODUCTION

In the last three decades, the concept of Dynamic Capabilities (DCs) has become one of the central pillars of strategic management research. Initially conceived as an extension of the resource-based view (RBV), DCs have evolved into a robust theoretical and empirical framework to explain how organizations adapt, renew, and transform themselves in turbulent environments (Eisenhardt & Martin, 2000; Teece, Pisano, & Shuen, 1997; Teece, 2007, 2018). While the RBV emphasized the possession of valuable, rare, and hard-to-imitate resources, the

DC perspective shifted attention toward the processes and mechanisms by which organizations reconfigure such resources to achieve sustained competitive advantage. This shift in focus underscores the increasing importance of understanding organizations not only as repositories of assets but also as dynamic systems capable of renewal and continuous transformation.

Despite extensive contributions, the literature on DCs has been marked by persistent debates. A central tension lies in whether DCs should be understood as firm-specific, idiosyncratic properties (Teece, 2007, 2014) or as industry-common strategic routines whose effectiveness depends on context (Adner & Helfat, 2003; Eisenhardt & Martin, 2000). Integrative perspectives (Peteraf, Di Stefano, & Verona, 2013; Mendoza Betin, 2018; Schilke, Hu, & Helfat, 2018) suggest that both positions are not mutually exclusive but coexist within different contexts. DCs may simultaneously exhibit patterned characteristics that can be generalized across industries and unique features deeply embedded in organizational identity and managerial orchestration.

At the core of the DC framework are three microfoundations: sensing opportunities and threats, seizing them through resource allocation, and transforming the organizational asset base (Teece, 2007). These processes are complemented by learning mechanisms that articulate, codify, and routinize experiential knowledge, ensuring the accumulation and refinement of adaptive capacities over time (Zollo & Winter, 2002). This processual nature highlights the path-dependent and path-creating dynamics through which organizations not only react to but also shape their environments (Helfat & Peteraf, 2003; Helfat, 2009). From an ontological perspective, DCs are conceived as real generative mechanisms that bring about transformation in routines, structures, and resources (Schreyögg & Kliesch-Eberl, 2007; Winter, 2003), emphasizing their role as higher-order capabilities that transcend operational functions.

Nevertheless, one of the main challenges in advancing this research stream has been the measurement and validation of DCs as constructs. Scholars have proposed operationalizing

DCs as higher-order latent variables rather than proxies for innovation or financial performance (Ambrosini & Bowman, 2009; Barreto, 2010; Wang & Ahmed, 2007). Empirical studies confirm that DCs impact performance indirectly, primarily through their influence on the renewal of ordinary capabilities (Protogerou, Caloghirou, & Lioukas, 2012; Wilden et al., 2013). Meta-analyses also reveal significant but contingent effects, moderated by environmental dynamism, strategic fit, and industry characteristics (Fainshmidt et al., 2016; Schilke, 2014). These insights illustrate both the maturity and the complexity of the field.

In contemporary contexts, the scope of DCs has expanded beyond traditional corporate settings. Digital transformation, business model innovation, and big data analytics have been incorporated as enablers of sensing and seizing mechanisms (Mikalef et al., 2020; Teece, 2018). Likewise, public sector and non-market domains have recognized the relevance of DCs in promoting adaptation, innovation, and resilience (Piening, 2013; Zahra, Sapienza, & Davidsson, 2006). This diversification of contexts has reinforced the need to explore DCs not only as competence-based and procedural constructs but also as ontological mechanisms embedded in organizational, cultural, and even artistic practices.

Within this broader landscape, creative industries represent a fertile ground for extending the theory of dynamic capabilities. The music sector, in particular, is characterized by accelerated cycles of technological disruption, aesthetic evolution, and shifting consumption habits. DJs and producers face continuous pressures to absorb external influences, adapt to digital platforms, learn through experimentation, innovate by hybridizing genres, and remain resilient in the face of volatility such as cancellations, algorithmic changes, or market saturation. These dynamics make the sector an ideal laboratory to test the explanatory power of DCs in environments where artistic identity and organizational logics intersect (Mendoza Betin, 2025).

The Colombian Afrobeat scene, and specifically the trajectory of the artist Beéle and his 2025 album *Borondo*, provides a paradigmatic case for studying the ontological nature of DCs.

Beéle's career illustrates how absorptive, adaptive, learning, innovative, and resilience capacities converge to sustain artistic growth and organizational viability in a highly dynamic environment. His ability to fuse Afrobeat with local Caribbean influences, leverage digital platforms, and transform personal and industry challenges into creative outputs exemplifies how DCs operate beyond procedural routines and reveal themselves as generative mechanisms at the core of cultural and creative survival.

Against this backdrop, the present study seeks to contribute to the ongoing theoretical debate by empirically testing the competence-based, procedural, eclectic, and ontological natures of DCs in the Latin American music sector. By employing a mixed-methods approach, combining structural equation modeling with in-depth interviews, this research not only evaluates the explanatory capacity of these perspectives but also advances an integrated framework that highlights the ontological dimension as essential for understanding the sustainability of artistic careers in turbulent creative environments.

In doing so, the study positions itself at the intersection of strategic management and cultural production, aiming to demonstrate that DCs are not merely managerial constructs but mechanisms embedded in the artistic and organizational essence of creative actors. Thus, the findings are expected to have both theoretical implications for the refinement of DC theory and practical implications for the management of artistic careers in dynamic contexts such as the Afrobeat music industry in Latin America.

Theoretical framework

The nature of dynamic capabilities: a theoretical foundation

Over the last three decades, dynamic capabilities (DCs) have become a cornerstone in strategic management, evolving from extensions of the resource-based view into a robust framework for explaining how firms adapt, renew, and transform in turbulent environments.

Seminal contributions emphasize that DCs are firm-specific, hard-to-imitate processes enabling organizations to sense, seize, and transform in response to environmental shifts (Teece, Pisano, & Shuen, 1997; Teece, 2007, 2014, 2018), while others highlight that DCs often resemble identifiable processes whose effectiveness depends on context (Eisenhardt & Martin, 2000). This dual perspective reflects the enduring debate about whether DCs are unique firm-level properties or more generalizable strategic routines (Peteraf, Di Stefano, & Verona, 2013; Schilke, Hu, & Helfat, 2018).

Definitions have converged around three interlinked microfoundations: sensing opportunities and threats, seizing them through resource allocation, and transforming the asset base through reconfiguration (Pavlou & El Sawy, 2011; Teece, 2007; Verona & Ravasi, 2003). Distinguishing DCs from ordinary capabilities is fundamental, since the former modify and reconfigure the latter (Helfat & Winter, 2011). The concept of capability lifecycles further explains how DCs emerge, evolve, and decline across time (Helfat & Peteraf, 2003).

From an ontological perspective, DCs are understood as real generative mechanisms that produce transformation in routines, structures, and resources (Schreyögg & Kliesch-Eberl, 2007; Winter, 2003). Their microfoundations include managerial cognition and dynamic managerial capabilities (Adner & Helfat, 2003; Helfat & Peteraf, 2015). Managerial cognition provides the interpretive lenses through which firms perceive opportunities and threats, while dynamic managerial capabilities enable the orchestration of resources in alignment with environmental change.

Learning processes are central to DCs. Organizations transform experiential knowledge into deliberate routines through articulation, codification, and routinization (Zollo & Winter, 2002). These learning mechanisms explain how firms accumulate and refine their ability to innovate and adapt, while path dependence and path creation reveal how historical choices constrain or enable renewal (Helfat, 2009). This implies that DCs are inherently processual,

evolving over time through continuous cycles of experimentation and adaptation (Mintzberg, 1994; Teece et al., 1997).

A persistent challenge has been the measurement and validation of DCs as constructs. Reviews propose operationalizing them as higher-order latent constructs rather than only as proxies for innovation or performance (Ambrosini & Bowman, 2009; Barreto, 2010; Laaksonen & Peltoniemi, 2018; Wang & Ahmed, 2007). Empirical studies have clarified their indirect impact on firm performance, showing that DCs act primarily through the renewal of operational capabilities (Drnevich & Kriauciunas, 2011; Protogerou, Caloghirou, & Lioukas, 2012; Wilden et al., 2013). Meta-analyses confirm positive overall effects but highlight contingencies, such as environmental dynamism and strategic fit (Fainshmidt et al., 2016; Schilke, 2014).

The Eisenhardt–Martin vs. Teece debate has generated constructive synthesis. While Eisenhardt and Martin (2000) emphasize industry-common routines, Teece (2007, 2018) underscores firm-specific orchestration. Integrative perspectives recognize that both views coexist: DCs can be both patterned and idiosyncratic depending on their context (Mendoza Betin 2018, Peteraf et al., 2013; Schilke et al., 2018).

In contemporary contexts, digital transformation and business model innovation have expanded the scope of DCs. Business model design is now considered a dynamic capability in itself (Teece, 2018). Moreover, big data analytics has been identified as an enabling factor for sensing and seizing opportunities (Mikalef et al., 2020), reinforcing the link between technological capabilities and strategic renewal.

Finally, DCs are also recognized in public sector and non-market contexts, where adaptation and renewal are equally critical (Piening, 2013). In such environments, DCs are embedded in organizational learning, innovation, and resilience, reaffirming their ontological nature as mechanisms for change (Zahra, Sapienza, & Davidsson, 2006).

In sum, the literature shows that DCs are simultaneously competence-based, processual, and ontological. They represent higher-order mechanisms that allow organizations to reconfigure resources, renew strategies, and sustain performance over time (Helfat, 2009; Schilke, 2014; Teece, 2007). Their importance lies not only in explaining competitive advantage, but in capturing the very essence of organizational adaptation and survival in dynamic environments.

Certainty is also found in the work of Mendoza Betin (2019), who thus far has settled the discussion on the procedural and competence-based nature of dynamic capabilities, adding a new perspective referred to as eclectic and integrated.

Dynamic capabilities in the music/DJ sector

For at least the past two decades, Dynamic Capabilities (DCs) have been consolidated as an explanatory framework for understanding how organizations sense, seize, and transform opportunities in changing environments (Teece, Pisano, & Shuen, 1997; Teece, 2007). In contrast to the logic of the resource-based view, which emphasizes valuable and hard-to-imitate resources, DCs focus on change processes that continuously renew ordinary capabilities (Ambrosini & Bowman, 2009; Eisenhardt & Martin, 2000). This emphasis is particularly relevant in creative industries such as music, where the speed of aesthetic and technological cycles demands constant reconfigurations (Mendoza Betin, 2025). For this purpose, the following has been proposed:

Absorptive capacity. In the music sector, absorption refers to the identification, assimilation, and exploitation of external influences—genres, grooves, sound textures, mixing techniques—while preserving an artistic identity. For DJs/producers, this includes musical curation, digital crate digging, the use of libraries and samples, and the interpretation of cultural and platform signals (Mendoza Betin, 2025). Effective absorption translates into recombinations that fuel future innovation.

Adaptive capacity. Adaptation involves adjusting configurations (sets, BPM, instrumentation, arrangements) in response to environmental signals: recommendation algorithms, trends (e.g., TikTok), live performance formats (boiler rooms, streaming sessions), or changes in consumption habits. The literature shows that DCs manifest as recognizable processes—rapid iteration, stylistic pivoting, portfolio adjustment—whose effectiveness depends on context and orchestration (Mendoza Betin, 2025).

Learning capacity. Learning transforms experience into deliberate routines: articulation, codification, and standardization (Zollo & Winter, 2002). In music, this is observed in rehearsal–feedback–revision cycles (A/B testing of mixes and masters, trials of hooks in previews, analytical soundchecks). This learning sustains trajectories in which history and previous paths constrain—but also enable—the development of new competences (Mendoza Betin, 2025).

Innovative capacity. Innovation in music involves reconfiguring genre combinations (afrobeat/house/reggaetón), hybridizing instruments (acoustic and digital), and designing business models that capture value (collaborations, catalogs, sync licensing). DC theory situates innovation as the outcome of sensing supported by data (audience listening, platform analytics) and seizing through investments and alliances, followed by transforming the portfolio (Mendoza Betin, 2025).

Resilience capacity. Although resilience is not always explicitly described as a DC in the classical literature, in creative industries it emerges as the result of capabilities to reconfigure rapidly in response to shocks (cancellations, demand drops, algorithmic changes). The resilience of DJs/producers relies on redeploying resources (e.g., shifting from club shows to livestreams and content creation), sustaining communities, and preserving brand equity during periods of discontinuity (Mendoza Betin, 2025).

Applied synthesis and local contributions. Empirically, Mendoza Betin (2018, 2019, 2021), and conceptually, Mendoza Betin (2025), have provided clarity by discussing the

procedural and competence-based nature of DCs, later proposing an eclectic and integrated perspective, and in 2025, an ontological view that is especially useful in creative sectors where artistic and managerial logics coexist. Integrating these perspectives with the strategic framework and with approaches that measure DCs as higher-order constructs (Mendoza Betin, 2025) offers a coherent lens to study absorptive, adaptive, learning, innovative, and resilience capacities in DJs/producers. In ontological terms, this supports the view that DCs are real mechanisms generating both artistic and organizational transformation, coinciding with (Teece, 2007; Helfat & Peteraf, 2015).

Given the theoretical perspective outlined above, the following hypotheses are proposed.

Research hypotheses

General hypothesis:

H1: In the Latin American music sector, Dynamic Capabilities of an ontological nature have a positive and significant effect on the sustainability of artistic careers, particularly in the Afrobeat genre.

Specific hypotheses:

H1.1: The nature of the dynamic capabilities of absorption, adaptation, learning, innovation, and resilience is competence-based.

H1.2: The nature of the dynamic capabilities of absorption, adaptation, learning, innovation, and resilience is procedural.

H1.3: The nature of the dynamic capabilities of absorption, adaptation, learning, innovation, and resilience is eclectic.

H1.4: The nature of the dynamic capabilities of absorption, adaptation, learning, innovation, and resilience is ontological.

These hypotheses were tested using the structural equation modeling technique, adapting the items of the aforementioned Dynamic Capabilities to Beéle's 2025 album *Borondo*,

as it represents an exemplary case of artistic and organizational success. This case is worth analyzing because it embodies novelty, relevance, and addresses an empirical gap in Latin America, in line with Mendoza Betin (2025).

METHOD

Approach and type of study

The research employs a non-experimental design and applies a sequential mixed-methods strategy (Quant → Qual), characterized by an exploratory as well as explanatory–descriptive orientation. Conducted over a two-month period (July–August 2025), the study adopts a cross-sectional framework, planned for execution during the third quarter of 2025.

From the quantitative standpoint, the study explores the relationship between the five dynamic capabilities—absorption, adaptation, learning, innovation, and resilience—and their different types of natures (competence-based, procedural, eclectic, and ontological). To this end, four distinct instruments were applied (one for each nature of the dynamic capabilities in relation to the five capacities mentioned) to a representative sample of DJs and music producers in Cartagena de Indias. The analysis focuses on the album *Borondo* and the musical career of the Colombian artist Beéle (2025), from 2019 to the present. The qualitative phase subsequently seeks to deepen the understanding of how the actors themselves interpret these findings, with the aim of building a comprehensive perspective of the phenomenon. The five dynamic capabilities—absorption, adaptation, learning, innovation, and resilience—were treated as the dependent variables, while their distinct natures (competence-based, procedural, eclectic, and ontological) served as the independent variables.

Population and sample

- Target Population: DJs and music producers, most of them owners and managers of their own businesses.

- Quantitative Sample: A total of 135 professionals were chosen using purposive non-probability sampling, guided by three main criteria: (a) at least four years of professional practice, (b) holding a formal leadership role within their organization, and (c) voluntary willingness to take part in the study.
- Qualitative Sample: Four (4) intentionally selected DJs and music producers.

Data collection techniques and instruments

Quantitative component

Four ad hoc structured questionnaires, each containing 30 Likert-scale items (1–5), were developed to evaluate six dimensions: dynamic absorptive capacity, dynamic adaptive capacity, dynamic learning capacity, dynamic innovation capacity, dynamic resilience capacity, and their corresponding natures—competence-based, procedural, eclectic, and ontological. The design was grounded in the contributions of Di Stefano, Peteraf & Verona, (2010), Maturana and Varela (1980, 1987), Mendoza Betin (2019, 2025), Nonaka and Takeuchi (1995), Teece (2018), and Winter (2003). The construction process unfolded across three sequential phases:

1. Initial design
    - Review of the literature and adjustment of previously validated scales.
    - Formulation of items consistent with the study's objectives and hypotheses.
2. Content validity
    - Review conducted by three experts (two holding PhDs in Organizational Behavior and one with a Master's in Business Administration), in accordance with the guidelines of Hernández-Nieto (2011, p. 135) and Lynn (1986).
    - Following their feedback, four items per dimension were refined, and one item from each variable was removed.
3. Piloting and adjustment

- The instrument was piloted with a group of 15 DJs and music producers, consistent with the guidelines of Hair et al. (2010).
- Based on their feedback, adjustments were made regarding clarity, length, and format; three items were revised, and overly technical language was simplified.

4. Final administration
    - The survey was distributed online between July and August 2025 to 120 participants.
    - The effective response rate reached 98%, yielding 118 valid questionnaires.

Internal consistency was assessed through the overall Cronbach's alpha coefficient of 0.93, with the dimensions ranging from 0.85 to 0.92, which reflects a high level of reliability.

In the final phase, the measurement instrument was applied to a sample of 135 DJs and music producers who currently act as directors of their own companies and as managers of the businesses forming the unit of analysis. Following the recommendations of Lloret-Segura et al. (2014), MacCallum et al. (1999), and Preacher & MacCallum (2003), the use of structural equation modeling (SEM) was considered appropriate.

Qualitative component

Four focused interviews were conducted, which made it possible to construct a Comparative Matrix of Dynamic Capabilities in DJs and Music Producers:

- Semi-structured interviews of 60–90 minutes in length were conducted, audio-recorded, and transcribed verbatim.

RESULT

The outcomes of this study, in their positive aspect, are grounded in a thorough examination of the data collected and analyzed following the methodology previously outlined. By applying structural equation modeling, the proposed hypotheses were tested, uncovering

significant patterns, interrelationships, and effects among the variables under consideration. This section provides a detailed account of the results, encompassing the construction of predictive models, the assessment of model fit indices, and the estimation of essential parameters. Together, these elements contribute to a complete and precise understanding of the factors studied and their relevance within the explored context.

The contrast analysis aimed at evaluating the influence of the dependent variables — Dynamic Absorptive Capacity, Dynamic Adaptive Capacity, Dynamic Learning Capacity, Dynamic Innovation Capacity, and Dynamic Resilience Capacity— on the independent variable (the Nature Type of these Capacities-Ontological) was performed using the SPSS and PLS platforms, both recognized as appropriate technological tools for exploratory research. Following Cohen (1998), the f^2 index for the five variables demonstrated a strong association with the coefficient of determination (R^2), which reached a value of 81.91%. This outcome highlights a substantial degree of dependence and significance among the variables under examination.

Table 1

The Effects of Dependent Variables on the Independent Variable

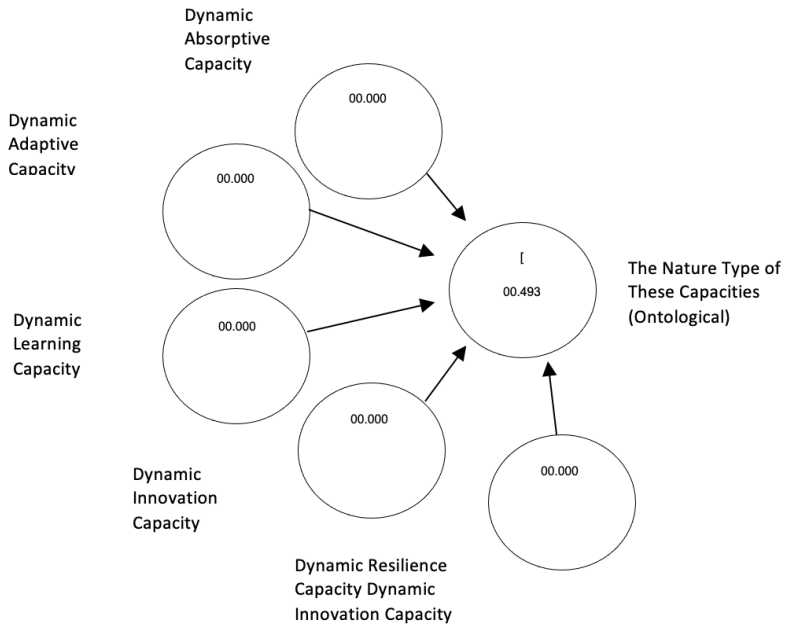
Variables	**Effects $f2$**	**Total Effect**
Dynamic Absorptive Capacity	0.335	Adequate or Relevant
Dynamic Adaptive Capacity	0.329	Adequate or Relevant
Dynamic Learning Capacity	0.323	Adequate or Relevant
Dynamic Innovation Capacity	0.332	Adequate or Relevant
Dynamic Resilience Capacity	0.310	Adequate or Relevant
The Nature Type of these Capacities (Ontological)	0.315	Adequate or Relevant

Note: Based on proprietary measurements analyzed using SPSS and PLS (2025)

In the evaluation of the structural equation model (SEM) through the PLS method, Q^2 values must be greater than zero to confirm the existence of an endogenous latent variable. As illustrated in Figure 1, the Q^2 value obtained was 0.493, surpassing the required minimum benchmark. This finding reinforces and validates the predictive capacity of the proposed model. The results related to the eclectic, competence-based, and procedural natures were discarded.

Figure 1

Predictive model



Note: Prepared based on calculations in SPSS and PLS (2025)

The goodness-of-fit index (GOF) was applied to evaluate how well the model captures and represents the empirical data. This measure ranges from 0 to 1 and is interpreted using common thresholds: 0.10 reflects a weak fit, 0.25 a moderate fit, and 0.36 a strong fit. The findings of the analysis revealed that the model is both parsimonious and aligned with the observed data. The GOF value was derived by computing the geometric mean between the average communality —also referred to as the Average Variance Extracted (AVE)— and the mean of the R^2 values, thereby strengthening the evidence for the model's overall validity.

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Table 2

Computation of the Goodness-of-Fit (GOF) Index

Constructs	AVE	R2
Dynamic Absorptive Capacity	0.671	
Dynamic Adaptive Capacity	0.658	
Dynamic Learning Capacity	0.633	
Dynamic Innovation Capacity	0.648	
Dynamic Resilience Capacity	0.647	
The Nature Type of these Capacities (Ontological)	0.659	0.7465
Average Values	3.809	0.7465
AVE * R2	0.4976	
GOF = √AVE * R2	0.7056	

Note: Based on proprietary measurements analyzed using SPSS and PLS (2025)

The Standardized Root Mean Square Residual (SRMR) —obtained from the discrepancy between the observed correlations and the estimated covariance matrices— yielded a value of 0.057. Since this falls within the acceptable threshold (SRMR ≤ 0.09), the model demonstrates a satisfactory fit. Furthermore, the Chi-square statistic reached 1914.023, while the Normed Fit Index (NFI) was 0.799, both of which suggest that the measurement model can be regarded as appropriate.

Table 3

Model estimators

	Model estimators
SRMR	0.057
d_ULS	1.635

d_G1	0.927
d_G2	0.779
Chi-Square	1.914.023
NFI	0.799

Note: Based on proprietary measurements analyzed using SPSS and PLS (2025)

Finally, Table 4 presents the correlation coefficients among the latent variables, making it possible to infer a strong association between the exogenous latent constructs and the endogenous observed variables.

Table 4

Correlation of latent and observable variables

Variables	**DAC**	**DAdC**	**DLC**	**DIC**	**DRC**	**NTC**
Dynamic Absorptive Capacity	**1.000**					
Dynamic Adaptive Capacity	0.264	**1.000**				
Dynamic Learning Capacity	0.279	0.271	**1.000**			
Dynamic Innovation Capacity	0.274	0.267	0.285	**1.000**		
Dynamic Resilience Capacity	0.275	0.304	0.288	0.286	**1.000**	
The Nature Type of these Capacities (Ontological)	0.277	0.291	0.281	0.262	0.268	**1.000**

Note: Based on proprietary measurements analyzed using SPSS and PLS (2025)

The evaluation of the measurement model confirmed its suitability as a confirmatory framework, showing that all proposed hypotheses reached statistical significance and were therefore accepted. The results of this study demonstrate that the analyzed factors contributed positively to shaping the concept of the Ontological Nature of these Capabilities in the Afrobeat Music Sector (DJs and Music Producers) of Cartagena, thereby reinforcing its theoretical basis.

Nonetheless, the extent to which these findings can be generalized will rely on future studies employing similar methodological designs.

Following the presentation of the quantitative results, the analysis of the qualitative findings is introduced. For this purpose, semi-structured interviews were conducted with four key figures from the DJ and music production scene in Cartagena (Colombia) and Miami (USA): DJ Juandi García (J. D. Gamarra García, personal communication, August 9, 2025), DJ Jomi (J. M. Mendoza Castro, personal communication, August 9, 2025), DJ Diego Jiménez (J. D. Jiménez Jiménez, personal communication, August 11, 2025), and DJ Compund (A. C. Rincón Baleta, personal communication, August 12, 2025). These expert voices provided valuable insights into the Analysis of Dynamic Capabilities Applied to Music, which led to the development of the following Comparative Matrix of Dynamic Capabilities in DJs and Music Producers:

Table 5

Comparative Matrix of Dynamic Capabilities in DJs and Music Producers

DJ/Producer	Absorptive Capacity	Adaptive Capacity	Learning Capacity	Innovative Capacity	Resilience Capacity
DJ Compund (Andrés Camilo)	Incorporates Afrobeat and Dancehall while maintaining his personal style【26】	Uses TikTok and live sessions to connect with audiences 【26】	Corrects early mistakes in percussion and identity【26】	Uses a Nestum tin can as percussion【 26】	Transforms breakups and personal losses into music【26】
DJ Jomi (José Miguel)	Absorbs African and Jamaican roots, adapting them to the coastal Colombian style【27】	Tests new songs through previews on social media 【27】	Professionalizes his production in international studios【27】	Creates Afro house and ballad fusion with pianos in Inolvidable 【27】	Overcomes personal disputes and remains relevant【27】

DJ Juandi García	Introduces international rhythms while keeping his coastal accent 【28】	Uses TikTok trends and choreographies 【28】	Improves vocal control and achieves cleaner production 【28】	Borondo album blends acoustic guitars with Afrobeat beats 【28】	Recovers from low exposure periods with strategic relaunches 【28】
DJ Diego Jiménez	Maintains Afrobeat and adapts it to current sounds 【29】	Relies on digital marketing and audience closeness 【29】	Discipline and consistency refine his vocal technique 【29】	Si Te Pillara merges pop and Afrobeat 【29】	Returns after inactivity with a fresh proposal 【29】

Note: Own elaboration (2025)

The comparative matrix demonstrates that the five dynamic capabilities—absorption, adaptation, learning, innovation, and resilience—emerged consistently across the insights provided by the four DJs and music producers when reflecting on Beéle's *Borondo* album. Their accounts reveal how external influences are absorbed and redefined in the artist's sound, how he adapts global trends to Caribbean contexts, and how his trajectory evidences a process of continuous learning and professionalization. Likewise, *Borondo* illustrates Beéle's capacity for innovation, blending Afrobeat with acoustic and digital elements, and his resilience in transforming personal and industry challenges into creative output. From these perspectives, it can be inferred—within the inherent limitations of qualitative results—that the dynamic capabilities analyzed are ontological in nature, as they are embedded not only in organizational logics but also in the very identity, creativity, and cultural grounding of the artist himself.

DISCUSSION

The findings of this study confirm the ontological nature of Dynamic Capabilities (DCs) in the Afrobeat music sector, particularly within the trajectories of DJs and producers in Cartagena de Indias (Colombia). The results obtained through structural equation modeling demonstrated

that absorptive, adaptive, learning, innovative, and resilience capacities are not only competence-based or procedural (eclectic), but also operate as higher-order mechanisms embedded in the artistic and organizational identity of the actors. This reinforces Teece's (2007, 2018) claim that DCs constitute real generative mechanisms enabling firms to sense, seize, and transform opportunities in turbulent environments, and expands this claim into the creative industries, where artistic logics converge with managerial ones.

Theoretical contributions

First, the study provides empirical support for the eclectic and integrated view previously advanced by Mendoza Betin (2018, 2019), while showing that only the ontological perspective fully explains the observed dynamics in the case of Beéle's *Borondo* album. Whereas competence-based and procedural interpretations help describe routines and skills, they proved insufficient to capture the depth of transformation identified in both quantitative and qualitative data. The consistency across DJs' testimonies suggests that DCs in the music sector are not merely operational processes but essential elements of cultural and creative survival. In this sense, the results extend the debate between Eisenhardt and Martin's (2000) emphasis on patterned routines and Teece's focus on idiosyncratic orchestration, by demonstrating that in creative industries, both aspects converge ontologically in the artist's practice.

Second, the study enriches the literature on learning processes within DCs (Zollo & Winter, 2002) by showing how rehearsal–feedback–revision cycles in music function as a codification of artistic knowledge. Path dependence and path creation, highlighted by Helfat (2009), also appear in the way DJs and producers transform previous trajectories into new innovations, confirming the evolutionary and cumulative nature of these capabilities. The integrative model tested here, with a goodness-of-fit index of 0.7056 and strong predictive validity, empirically validates this ontological dimension, but with limitations.

Practical implications

For practitioners in the music industry, the findings suggest that sustainability of artistic careers depends not only on technical skills or market positioning, but on the ability to enact dynamic capabilities ontologically. For example, Beéle's ability to hybridize Afrobeat with acoustic and digital elements, or to transform personal and industry challenges into creative outputs, exemplifies how resilience, innovation, and adaptation become central mechanisms of career sustainability. DJs and producers may thus enhance their long-term relevance by cultivating these capacities as core elements of their artistic identity.

Limitations and future research

Despite these contributions, the study has limitations. The sample was restricted to DJs and producers in Cartagena, which may limit the generalizability of the findings. Moreover, while structural equation modeling provided strong evidence for the ontological nature of DCs, longitudinal studies would allow a deeper exploration of how these capacities evolve across different stages of artistic careers. Future research should expand the geographical scope to other Latin American contexts and integrate additional variables such as digital platform dynamics, collaboration networks, and audience communities, which may mediate or moderate the effects of DCs on career sustainability.

CONCLUSION

Overall, the study demonstrates that in the Afrobeat music sector, DCs are best understood as ontological mechanisms. They transcend competence-based and procedural interpretations by embedding themselves in the cultural, organizational, and artistic essence of DJs and producers. In doing so, they provide not only an explanation for competitive advantage but also a lens to understand how artistic identities and practices sustain themselves in dynamic and uncertain environments.

Declaration of conflict of interest

The researcher declares that there is no conflict of interest related to this research.

Author contribution statement

Javier Alfonso Mendoza Betin: conceptualization, formal data analysis, investigation, methodology, project administration, resources, software, supervision, validation, visualization, writing – original draft, review and editing.

Statement on the use of Artificial Intelligence

The author declares that Artificial Intelligence was used as a support tool for this article, and that this tool in no way replaced the intellectual task or process. The author expressly states and acknowledges that this work is the result of their own intellectual effort and has not been published on any electronic artificial intelligence platform.

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