

Organizational Resilience of Filipino Music Performers during the COVID-19 Pandemic: A Dynamic Capabilities View

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Abstract

This study looks into the dynamic capabilities theory and its relationship with organizational resilience by drawing on a sample of select Filipino live music performers, specifically rock bands. A qualitative thematic analysis approach was used to answer the research questions with the help of transcribed interviews and online data. The pandemic gave rise to several obstacles. To overcome these challenges, the bands exhibited dynamic capabilities. Key themes in each of the capacities of the dynamic capabilities framework were seen, for example, Digital Transformation and Vicarious Learning under Sense, and Changing the Songwriting Process and Evolving Future Outlook under Transform. This study can help business organizations, artists, and workers in the live music industry cope with fast-changing environments and crises. This research can also serve to understand dynamic capabilities in more detail.

Key Words: Philippines, live music performers, dynamic capabilities, organizational resilience

Introduction

The arts, entertainment, and sector consisted of 4,087 establishments and employed 75,968 employees as of 2018, out of which, 53 establishments and around 1,000 employees were registered under the creative, arts, and entertainment activities subsector. Additionally, the value-added generated by the sub-sector was around PhP130.2 Million in 2018 (Mapa, 2021). During the COVID-19 pandemic, the arts, entertainment, and recreation sector were among the hardest-hit industries in the Philippines, according to a survey conducted by the World Bank, the Department of Finance, and the National Economic and Development Authority (2020).

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Furthermore, 21% of firms in the industry were permanently closed, and 61% of firms were temporarily closed. Average lost sales of 82.3% were also observed in the industry. These were the effects of public health and safety measures that forced non-essential businesses to close.

Music significantly impacted people's lives during the COVID-19 pandemic (Cabedo-Mas, Arriaga-Sanz, & Moliner-Miravet, 2021). However, despite the rising popularity and growing market for live music (Brown & Knox, 2016; Fly, 2016), live music events were canceled to prevent the mass spreading of the virus (Harris, Kreindler, El-Osta, Esko, & Majeed, 2021). This caused live music performers to reimagine new ways of performing, making music, and engaging with audiences (Raine, Taylor, & Hamilton, 2021). As live music events were impossible to conduct due to quarantine protocols, musicians and performers shifted to virtual shows and concerts, allowing businesses to innovate and transform their businesses.

The COVID-19 pandemic forced businesses to innovate their business models to adapt to rapidly changing environments. Extreme changes in the business model of an existing business require major financial resources and unwavering commitment to succeed (Teece, 2017). Dynamic capabilities enable organizations to sustain their capabilities and resources while operating in rapidly changing environments (Teece, 2017; Teece, Pisano, & Shuen, 1997). Companies that master the three aspects of dynamic capabilities — sensing, seizing, and transforming — will be able to anticipate emerging trends. They will be able to position themselves more favourably and respond more rapidly in future scenarios (Schoemaker, Heaton, & Teece, 2017).

The researchers aim to provide insights into how live music performers in the Philippines were affected by the COVID-19 pandemic. Thus, the study aims to help business organizations, artists, and workers in the live music industry, legislators, and future researchers. The researchers aim to provide these insights by answering the following research questions through a case study using Stake's (1995) case study method:

1. What were the impacts of the pandemic on select Filipino live music performers?
2. What dynamic capabilities should live music performers adopt to adapt to unforeseen events?

Literature Review

Live Music and Recorded Music

While legal sales of recorded music decreased due to illegal music consumption and music streaming, live music appears to be increasing in popularity. Fans are willing to pay higher prices for live pop concerts but not for recorded music (Brown & Knox, 2016). An analysis by Fly (2016) found that streaming, accompanied by live music sales, may be the driving force behind the survival and growth of the music industry. This was further emphasized by Naveed, Watanabe, C., and Neittaanmäki (2017), who found that the resurgence of live music and the increasing popularity of music streaming services can sustain the music industry.

Managers of live music performances must note the consumers' needs and expectations (Manners, Kruger, & Saayman, 2016). A study by Brown & Knox (2016) revealed that *experience, engagement, novelty, and practical reasons* were the motivators for concertgoers' ticket purchases before the COVID-19 pandemic. Participants described concerts as a distinct experience, citing the atmosphere and opportunity to see and possibly meet their favorite artists in person in a given window of opportunity. Participants also expressed interest in seeing the artists perform live and hearing their favorite music differently from the recorded versions. According to Swarbrick et al. (2019), people enjoy attending live concerts due to

the social sharing of the experience in a group of people; and 'live' aspects, including connecting with the artists and experiencing the potential for spontaneity and unpredictability of live music as it unfolds over time (p. 7).

Earl (2001) also adds that one of the positive experiences associated with attending live music performances is the social dimension, wherein concertgoers can have social experiences with both the artist and other audience members.

Music During the COVID-19 Pandemic

Research by Cabedo-Mas et al. (2021) revealed that music played an important role in people's lives during the COVID-19 pandemic - it helped people adapt to staying at home. Data shows that people in confinement or vulnerable situations spend time listening to music or participating in other music-related activities. There is also a positive relationship between music and well-being, as data shows that life satisfaction was higher than average when individuals spent more time listening to music (Krause, Dimmock, Rebar, & Jackson, 2021). With limited mobility due to lockdowns, social media platforms such as YouTube, Facebook, Twitter, and TikTok became "stages" for musical performances through live-streamed concerts.

Impact of the COVID-19 Pandemic on Firms' Business Models

The COVID-19 pandemic greatly affected businesses and economies. The challenges caused by the pandemic related not only to the supply of capital but also to disruptions to supply chains (Papadopoulos, Baltas, & Balta, 2020). Governments worldwide implemented policies and restrictions to limit the outbreak, which had implications for business operations such as disruption and reduction in business activities. Seetharaman (2020) said that "intuitively, we understand that the crisis will not only leave many an organization struggling for survival but will also force some to look for alternative strategic paths" (p. 1). The challenges caused by the pandemic necessitated innovations and led to opportunities for businesses to modify or identify new business models to survive the crisis.

Seetharaman (2020) also emphasized the importance of the essential nature of products or services for the survival of businesses. Companies offering products and services deemed essential were allowed to operate despite the imposition of lockdowns and other restrictions. While there is no unified standard on what constitutes "essential" goods and services across countries, this generally includes essentials such as food, fuel, healthcare, and banking.

"The media and entertainment industry has witnessed a mixed impact" (Seetharaman, 2020, p. 2). People became dependent on the media to share and receive news and updates during the pandemic. The restrictions also caused a surge in entertainment consumption through video-on-demand services. On the other hand, forms of entertainment that require a physical space and live audiences were not considered essential and were significantly affected by the pandemic. These included the theatre and music industry, and other forms of entertainment such as museums. Seetharaman (2020) adds that while some adapted by utilizing digital media to reach their audience, "it has not been an easy journey for others, especially those who strongly believe in the emotions that a live performance evokes" (p. 2).

The Live Music Industry during the COVID-19 Pandemic

Mass events such as concerts, music festivals, and theatrical events were canceled during the COVID-19 pandemic due to the requirement of people being close to each other, creating conditions that facilitate virus transmission. These live mass events had the potential to be super-spreading events, which led to policies and complete moratoriums on live events (Harris et al.,

2021). The COVID-19 pandemic brought other challenges to the creative industries, including cash flow issues and revenue loss. Firms' digital capabilities and ability to adapt became crucial components of resilience strategies during the lockdowns (Khlystova, Kalyuzhnova, & Belitski, 2022). Government policies halted the operation of commercial spaces and enforced the closure of 'non-essential' businesses. This, however, caused transformations in the live music industry as those working in the industry had to reimagine the spatiality of live music and find new ways of accessing and engaging with audiences, new ways of selling and consuming music, and new ways of performing and making music (Raine et al., 2021).

During the COVID-19 pandemic, musicians adapted by producing live-streamed concerts. The "liveness" of these concerts is meant in terms of time rather than space, as the audience can stream the performance in real time. Although audiences are not physically present at the place of the performance, the real-time stream makes the experience closer to actual concerts compared to pre-recorded videos. The comments sections in live streams also provide engagement and allow participants to communicate and interact with other audience members (Vandenberg, Berghman, M., & Schaap, 2020). Hylland (2021) describes the digital adaptations of the cultural and creative industries during the COVID-19 pandemic as a *temporary digital disruption*; the digital transformations were forced by the necessity to cope with the restrictions, and not because of changing consumer behavior or developments in the field.

While some musicians could transition to digital platforms, the sudden change still negatively affected many. Furthermore, everyone else involved in the live music industry, including road crew, sound engineers, security guards, and equipment companies also suffered. Reports from the International Dance Music Summit and the Nashville Chamber of Commerce detailed how much the pandemic affected them financially. The former saw a 54% decline in value (Boyle, 2021), while the latter lost 72% of its revenue (Nashville Area Chamber of Commerce [NACC], 2020). According to the NACC's report, the loss in revenue resulted in lost wages of \$17 million. Furthermore, 74% of musicians in the area said they experienced unemployment and a drop in their income by \$10,000.

Organizational Resilience

Organizational resilience refers to a firm's ability to anticipate, prepare for, respond and adapt to incremental change and sudden disruptions to survive and prosper (Denyer, 2017). Similarly,

studies done by Robb (2000), Lengnick-Hall and Beck (2005), and Lengnick-Hall, Beck, and Lengnick-Hall (2011) explored how firms can restructure their processes, functions, and capabilities to adapt to different situations. They concluded that a solid organization should have the ability to adapt to any circumstances, whether or not they are unforeseen.

Although there is a common understanding in literature when conceptualizing organizational resilience, there is no consensus regarding measuring it (Henry & Ramirez-Marquez, 2010; Ruiz-Martin, Lopez-Paredes, & Wainer, 2017; Kantur & Iseri-Say, 2015). Madni and Jackson (2009) and Westrum (2006) suggest that organizations must exhibit two of the following characteristics for them to be resilient: avoidance, survival, and recovery. Avoidance is anchored on preventive measures based on anticipation. Meanwhile, survival is the firm's ability to resist destruction or incapacitation in the face of disruption. Lastly, recovery is the firm's ability to survive said disturbance with reduced capacity. Madni and Jackson (2009) acknowledged that when disturbances are too unpredictable, avoidance may not be an option. Therefore, firms must focus on survival and recovery.

Research Gaps

The study aims to contribute to the discussion about the challenges faced by the creative industries during the COVID-19 pandemic. Not many studies delve into the impact of the transition to the *new normal* on Filipino live music performers. The study focuses on how live music performers in the Philippines were affected by the pandemic and how they strived to survive and cope with the challenges brought about by the pandemic. The study also delves into the dynamic capabilities, and organizational resilience of Filipino live music performers.

Theoretical Framework

This research is anchored on the theory of dynamic capabilities and how they can lead to organizational resilience. All analyses performed in the study examine the said theory in the context of Filipino live music performers.

Dynamic Capabilities

Teece et al. (1997) developed the dynamic capabilities theory to describe how organizations can adapt to rapidly changing environments. The theory succeeded the resource-based view (Barney, 1991) that argued that organizations needed resources which were valuable, rare and hard to

imitate or substitute in order to compete successfully in a dynamic environment. However, different scholars have contradicted that by claiming that a firm's competitive advantage stems from its capabilities, not its resources (Penrose, 1959; Makadok, 2001).

With that said, Teece (2007) laid out the foundations of these capabilities: different skills, processes, procedures, organizational structures, decision rules, and disciplines. Dynamic capabilities differ from a company's 'best practices' because the latter comprises those capabilities that different organizations share. On the other hand, dynamic capabilities are processes or activities that help an organization stand out. Simply put, they are the organization's competitive advantage. Accordingly, Teece (2017) proposed three managerial activities that make a capability dynamic: sensing, identifying, and assessing opportunities outside your company, seizing or mobilizing your resources to capture value from the opportunities you sensed, and transforming or continuously improving to avoid becoming stagnant. In the context of this study, the dynamic capabilities framework helped identify which practices allowed surviving bands to adapt to a dynamic environment, the COVID-19 pandemic.

Organizational Resilience

Based on the literature review on measuring organizational resilience, this study used the proposed approaches of Madni and Jackson (2009) and Westrum (2006). They suggest that resilience encompasses at least two (2) of three (3) facets: avoidance, survival, and recovery. Since the government imposed lockdowns to prevent the spread of the COVID-19 pandemic, avoidance was out of the question for bands whose main activities consisted of live performances.

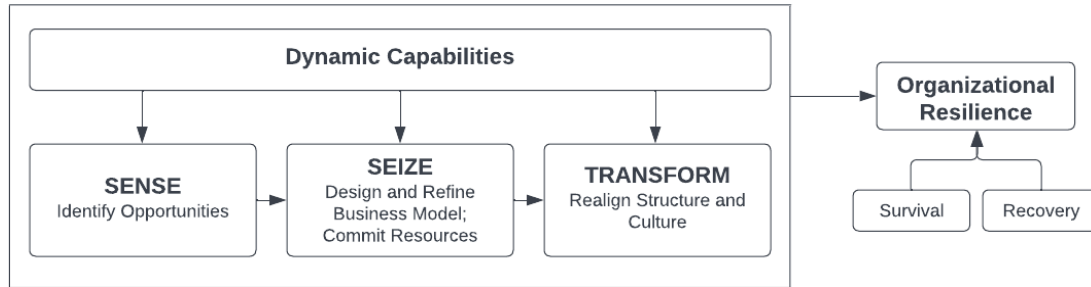
Accordingly, the bands selected for this study had to have continued activities, whether internal or external, to exhibit survival. Bands that disbanded during the pandemic were not the subject of this study. Likewise, the recovery dimension was verified through the data-gathering portion of the study. If the bands were able to recover financially, albeit with reduced performances, then it means they were able to satisfy the recovery requirement. Therefore, if the bands exhibited both survival and recovery, they were considered resilient.

Conceptual Framework

This study utilized the framework developed by Teece (2017) to examine the relationship between dynamic capabilities and organizational resilience. The researchers attempted to determine how a

firm's ability to sense and seize opportunities to transform its capabilities affects its resilience in the face of external shocks, such as a pandemic. Figure 1 represents the relationship of the dynamic capabilities theory with organizational resilience.

Figure 1: Conceptual Framework - Relationship between Dynamic Capabilities and Organizational Resilience



Source: Authors' own

Methodology

Research Design

This research study followed a qualitative research design. Qualitative research helped the researchers generate conclusions from the data gathered. An intrinsic case study (Stake, 1978; Stake, 1995) approach was employed to answer the research questions. Moreover, transcribed interviews, interview notes, scholarly journals, and articles were utilized to understand the resilience of the Philippine live music performers during the COVID-19 pandemic. The researchers looked into bands and artists who derive a portion of their income from live performances before and during the pandemic as the focus of this study. Additionally, all bands had to have continued operations to satisfy the survival criteria for organizational resilience.

Data Collection

Data was collected from three sources. The first source was in-depth semi-structured interviews with four bands. Observations and interview notes were also used to give additional context and expand the data. Additional data was collected online to verify the findings from the interviews and for more information on the bands.

Since the study used a variety of data from different sources, tests and evaluations were performed based on the three criteria - relevance, credibility, and timeline - to check whether such data could be applied in the study. Relevance ensures that the data collected is coherent with the research, whereas credibility means that the data gathered should be published by verified and trusted websites and databases. Lastly, the timeline should be before and during the COVID-19 pandemic.

Table 1:Data Sources and Use in Analysis

Data Source	Type of Data	Use in Analysis
Semi-structured interviews	One round of semi-structured interviews with bands and artists	<p>To understand the experiences and perceptions of the interviewees throughout the pandemic</p> <p>To reveal the learning and resilience processes of the bands/artists</p> <p>To document how the bands/artists decide and implement recovery strategies and adjust their business models</p> <p>To provide a basis for improving the understanding of their experiences and responses, with the situational analysis of the interviewees' accounts</p>
Observations and interview notes	<p>Notes taken during the interview and informal talks with the interviewees;</p> <p>Observations on the virtual interview and communication, such as emotions and interactions</p>	To provide insights and observations on the the interviews and interactions.
Online data	Online chats and	To provide additional context and evidence to

Data Source	Type of Data	Use in Analysis
	discussions with the interviewees;	support the interpretations and themes from the study
	Publications and materials posted on social media;	To triangulate the events, timelines, and data reported in the interviews.
	Accounts before and during the COVID-19 pandemic	

Source: Authors' own

Data Analysis

A thematic analysis approach was used to code, organize, and analyze data. First, the researchers collected data from observations and interview notes, transcripts, and online data. Next, the data accumulated was analyzed to identify and interpret patterns, and grouped according to themes based on the research questions (Renner & Taylor-Powell, 2003). Then, a conclusive analysis was performed to apply the framework and related literature and provide answers to the research questions.

The researchers crafted interview questions for the semi-structured interview and patterned them according to the dynamic capabilities theory. In interpreting the data, the narrative from the interviewees was transcribed and codified for further organization and analysis. Secondly, the identified categories from the generated codes were utilized to conceptualize themes that were used to give additional context and depth to the research. Lastly, analytical insight was provided based on the answers and articles produced.

Case Descriptions

The following are short descriptions of the four bands that participated in the study.

Talata

Talata was founded in 2007 and produces alternative hard rock music. The band is comprised of five Filipino members: Reyg Linao on vocals, James Roy Linao on lead guitar, Jomal Linao on

rhythm guitar, Anton Lanario on bass guitar, and Dacky Clamor on drums. The band is currently under contract with Tower of Doom Records. The band does not have a specific target audience as they want their songs to be heard and for people to relate, however, they tend to target younger generations who consume their music through digital streaming platforms.

Maryzark

Maryzark started in 2000 as a high school band and currently has six Filipino members: Ice Gecolea (vocals), Paulo Mendoza (drums), Sean De Leon (bass), Paolo Segura (guitars), Niko Bacani (guitars), and Axel Vito Cruz (synth). The band was previously under Warner Music Philippines but is currently independent. Maryzark's audience ranges from age 20 to 40.

Dhruva Tara

Dhruva Tara was founded in 2010 and has remained active ever since. It is an independent band of six members: Fredz Mantilla on vocals & samples, Axel Vito Cruz on backup vocals and synth, Chrisanthony Vinzons and Kid Guevarra on guitars, Gi Garcia on bass, and Brian Lotho on drums. The band mainly produces electronic rock music for a niche market.

Fiona

Fiona is a five-member band that has been active since 2010. It is composed of Mikki Jill (vocals), Aaron Lara (guitars), Otep Guerrero (guitars), Randy Gomez (drums), and Mark Rodriguez (bass). From 2015 to 2020, they were under Warner Music Philippines and are now independent. Fiona believes their target audience is in line with the age of the band members and that audiences in the working class, or ages 25 and above, would relate the most to their songs.

Analysis and Discussion

Challenges from the Pandemic

The interview findings detail the struggles that the pandemic brought upon the bands. The interviews made it evident that all four bands faced similar problems throughout that time. The biggest of these problems was the financial burden that the lockdown caused. All four mentioned that their income stream before the pandemic mainly comprised of income from live gigs and other

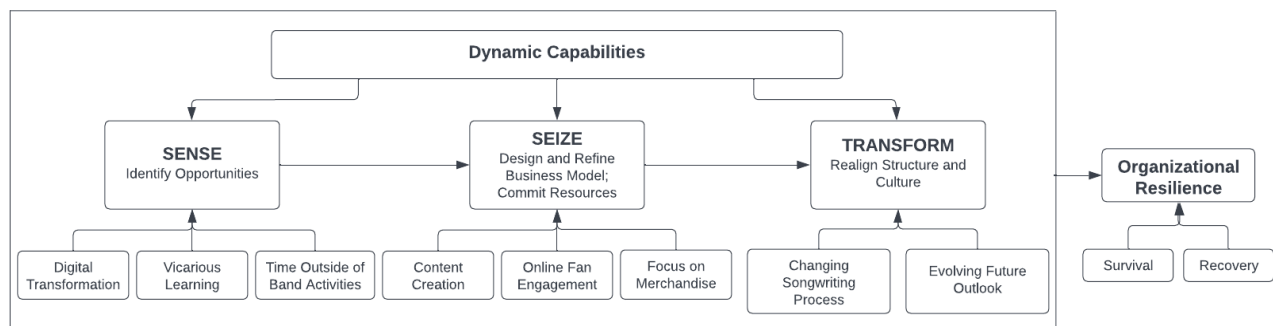
live performances. Since all gigs were canceled during the lockdown, their primary source of income was gone.

Another problem the bands faced during the pandemic was the inability to physically get together to record their songs in studios like they used to do. Moreover, they lacked the experience of navigating and using digital platforms for their music.

Dynamic Capabilities

The thematic analysis of the different interviews revealed several key concepts within the data. These key concepts have been classified as key themes under each of the capacities in the dynamic capabilities framework. Under *Sense*, the identified subthemes have been labeled as *Digital Transformation*, *Vicarious Learning*, and *Time Outside of Band Activities*; *Content Creation*, *Online Fan Engagement*, and *Focus on Merchandise* have been identified under *Seize*. Lastly, under *Transform* are *Changing the Songwriting Process* and *Evolving Future Outlook*. These key themes will be described in the following subsections. Figure 2 illustrates the key themes and how they relate to the capacities in the dynamic capabilities framework.

Figure 2: Relationship between the Dynamic Capabilities of Filipino Live Music Performers and Organizational Resilience.



Source: Adapted from Teece, 1997

Sense

In the early stages of the pandemic, the bands exhibited their ability to *Sense* opportunities in several ways. The bands were able to not only identify but also create opportunities.

Digital Transformation

All interviewees showed awareness of the shift in the band scene in the Philippines to a digital setup during the COVID-19 pandemic. All the bands were aware of and observed the new trends that were arising in social media and other digital platforms, such as online busking and live streaming performances.

Vicarious Learning

In their accounts, the interviewees mentioned how they vicariously sensed opportunities by observing other bands or studying other industries. All interviewees learned from other bands' experiences in the Philippine music scene. Talata, specifically, also learned from the best practices of different industries. They mentioned how it gave them ideas on different marketing methods for improving their band's image.

Time Outside of Band Activities

Teece (2017) mentioned that an essential part of *Sensing* opportunities is creating them yourself. The interviewees found they had more time to focus on other matters and explore other options when band activities slowed down due to the lockdowns. They used this time to develop new skills and try new technologies such as music production, mixing and mastering songs, and video production. On the other hand, Maryzark took the time to rest, being part of an older band. They mentioned that it was their first break since they started in 2000. They took the available time to recalibrate what the band had to offer.

Seize

Just as Teece's (1997) framework suggested, the bands were able to seize the opportunities they *sensed* by investing resources and refining their business models.

Content Creation

One way the bands captured opportunities was through content creation, primarily by uploading different forms of media online. All interviewees reported how they kept their online presence active by uploading or streaming their music or other forms of digital media. Most of the bands tried out live streaming their performances to their fans. Likewise, Fiona talked about

collaborating with other bands. This was a trend that different bands participated in during the pandemic because it not only kept their fans engaged but also introduced them to other fanbases. On the other hand, Dhruva Tara did not delve into live streaming but made online content through other means. Instead of performing and streaming it to live viewers, they uploaded music and video content, such as covers of other artists' songs or new versions of their old songs.

Online Fan Engagement

Another method that the bands *seized* opportunities was by maintaining online fan engagement. Because of their focus on digital platforms, all bands have their own social media pages where they communicate with their fans online. Maryzark maintained communication with its fans through a private group chat. On the other hand, Fiona created a private group page to connect with their fans. Unlike their public page, the private group page was made to be more intimate with their fans and interact with them in activities.

Focus on Merchandise

Fiona also delved into producing band merchandise to generate income and pay off their pending expenses. This idea came up when they felt they had to do something productive in their free time. They noticed that face masks were now becoming necessary, so they designed and produced them as band merchandise. Their earnings from the face masks became their primary source of income during the pandemic.

Transform

The final step in the dynamic capabilities framework is *transforming*, wherein firms reconfigure their current processes and activities to help them adapt to the changing environment. Our findings from the interviews suggest that the bands *transformed* in two major ways.

Changing the Songwriting Process

All bands described several changes in their songwriting process. Before the pandemic, the bands would meet with their respective bandmates in the recording studio to write a song from beginning to end. During the pandemic, since they could not meet, they had to change the process in different ways. The entire songwriting process became digital; band members had to record

their parts and send them to whoever was mixing the song. For some bands, including Fiona, the order in which the song was formed also changed. For example, if they used to record a guitar riff first and then move on to drums, then maybe during the pandemic, the drums went first.

Evolving a Future Outlook

The second major reconfiguration that the bands had to undergo was their change in future outlook. The interviewees acknowledged the uncertainty brought about by the pandemic. All four bands now have plans to continue or improve their digital capabilities, even when live performances are back on the table. This contrasts with their initial stances on online content, which they found insignificant compared to their live performances or gigs. Moreover, several interviewees noticed a trend in the Philippine music scene in recent years. The bands continue to adapt to changes in the format of content releases. Talata wants to focus on international gigs. Performing abroad would open up more opportunities for the band.

Achieving Organizational Resilience

The four bands achieved organizational resilience through the dynamic capabilities exhibited above, which we measured through their ability to survive and recover (Madni & Jackson, 2009; Westrum, 2006). In terms of survival, the bands could resist destruction or incapacitation because they did not disband or cease all operations because of the pandemic. Although one of the bands, Maryzark, took a hiatus from performing during the pandemic, they continued internal activities such as writing songs and preparing for their comeback, engaging with fans, and earning income from digital platforms.

As for recovery, all bands mentioned that although they were not earning as much as before, they still made some income through their activities during the pandemic. When asked about their income composition before and during the pandemic, all bands provided a rough approximation of what made up their income stream during both periods. Talata's income during the pandemic stemmed primarily from online streaming. On the other hand, a significant portion of Fiona's income during the pandemic came from the face masks they sold as band merchandise. Since all the bands exhibited survival and recovery, the researchers concluded that they could achieve organizational resilience at reduced performance.

Conclusion

In sum, the study's findings reveal the problems that live performers faced during the pandemic, which took away their primary income source, gigs, and live events. It also made it impossible for bands to get together to record songs. Continuing band activities became difficult, especially if they were not tech-savvy. To overcome these challenges, the bands exhibited dynamic capabilities. To *sense* opportunities, they were aware of and observed the digital transformation of the industry, learned vicariously through different bands and industries, and used their abundance of time to learn new skills and tools. To *seize* opportunities, the bands utilized social media platforms as the primary source of income. The various activities included content creation, such as uploading and streaming their music and other forms of digital media online. They also maintained and nurtured fan engagement by communicating and interacting with them online. There was a focus on merchandise as a new source of income. Lastly, all bands *transformed* by changing their songwriting process and evolving their future outlooks. They have acknowledged the effects of the pandemic and reconfigured their processes and plans to adapt to the changing circumstances.

Limitations and Future Research Directions

The interviews were conducted with bands that are currently independent or have only recently signed with a record label. The discussion with the bands implied that independent bands and bands under a record label had different experiences during the pandemic, specifically in online content and distribution of music. Future studies could explore this distinction more. Similarly, the authors could not interview the country's most popular bands. Their experience might provide a unique perspective on the impact of a bigger following. Lastly, this research was done just as the restrictions started to ease, so the study could not capture how the bands adjusted to the return of live performances. Accordingly, it would be beneficial for future research to continue the study to assess the long-run impact of the dynamic capabilities exhibited during the pandemic.

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