

Marital Leadership for the Arts and the Management of Creativity

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This article diagnoses technologies of the self in the light of Foucault's commonly neglected debates on "care of the self" or the arts of existence with empirical insights drawn in the cultural and creative arts industries. Foucault has theorized about self-disciplinary that produces a new form of being in the evolution of modernity. This becomes palpable as we analyze the link between arts sustainability with the choice of marital leadership in performing arts organizations, which signifies the pivotal factor of delayed gratification in three dimensions. The first concerns technologies of self in marital leadership—for the choice of spousal relation is important, given the risk of arts enterprise. The second concerns regime of knowledge in enterprise culture of creativity. The third concerns the changing logics of delayed gratification, a notable factor that underlines variants of creative force organization and institutionalism. The article suggests that the development of arts sustainability, cultural entrepreneurship, social and product creativity are interrelated in theoretical and empirical frameworks. In this context, I argue that the practice of the "care of the self" is conducted by the presence of the significant other with a stress in the importance of reflective deliberation in arts and cultural industries.

Keywords: Foucault, technologies of the self, performing arts, marital relationship, sustainable development, social creativity, cultural and creative industries

Introduction

One of the main subjects of research in performing arts culture pertains to how companies organize themselves to sustain cost disease. Over the past two decades, there has been a rising interest in sustainable strategy for cultural and creative arts industries. Numerous studies emphasize that organization capabilities for regulating the essence of "sustainable development" lies in global discourses of knowledge, arts, cultural, and creative industries. This paper dissects an assemblage of people who unite to undertake a shared goal of artistic and organization merits in marital relationship. In Hong Kong, some performing arts companies have adopted marital leadership to facilitate family governance for resources in both public-funded and privately-funded economic systems. The always-on communication of ideas and alternatives enables knowledge spillovers (Krzeminska & Eckert, 2016) and innovation in a family form when the two directors are close. Despite that some scholars are against family control and succession of business because of power conflicts amongst siblings in organizational structure (Simsek, 2009; Brannon, Wiklund, & Haynie, 2013; Broussard, Chami, & Hess, 2015), spousal leadership is believed to improve creative product and performance because of the unique role of spouses

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as stewards (Poza & Messer, 2001; Eddleston & Kellermanns, 2007) and extensive entrepreneurial networks (Bunkanwanicha, Fan, & Wiwattanakantang, 2013), while the better alignment of leaders lessens the source of puzzlement in the agency. In this study, we shall look into various clues—behaviors, reasons and predilections—which make continuity in the performing arts organization and the artist’s life. In addition to the point that Chinese family business owners tend to concentrate ownership and control (La Porta, Lopez-De-Silanes, & Shleifer, 1999), I explain this organizational order of attitude by illustrating the emergence of marital leadership as a strategic approach in the increasingly institutional society, whereas in most cases to achieve the arts of existence with knowledge, shrewdness, and reputation, coming to a diagnosis for self-disciplined conducts to mitigate risk of cost disease and agency conflicts. I conclude by demonstrating how new evidence has contributed to a reconceptualization of productivity and values in the arts industries, fostering transformability and adaptability in an increasingly institutional society, where social value judgements in productivity and progression come into being.

Technologies of the Self in Marital Enterprise

Baumol’s cost disease (Baumol & Bowen, 1965; 1966) is the major risk I use to explain how performing art organizations suffer from technological progression due to its labor-intensive technology of production. Baumol distinguished the “progressive” industry from the “non-progressive” (1967); the former suggested the higher wage-productivity level in the manufacturing sector, and the latter was epitomized by the performing arts business. To that end, the production method of live performance is inherently “traditional” as it remains constrained by its limitation in mass production. In the long run, the labor cost continually rises faster than the rate of ticket price increase, and, therefore the problem of rising unit cost results in productivity lag in the “stagnant” arts industry. To illustrate, one can consider the opera performance of *A ìla*. This production necessitates a minimum of eight male and female vocalists, an 80-member choir, a symphony orchestra, a versatile conductor, and an extensive group of intricate backstage personnel. Nowadays, we employ same number of musicians and actors for Aida as it was 100 years ago. Consequently, institutions such as the Teatro La Scala opera house, and Metropolitan Opera must rely heavily on substantial subsidies from the government, municipal arts department and the patronage to operate effectively. Faced with the increasing cost of production in modern conditions, especially for large-scale repertoires, without adequate finance, their operational viability is virtually impossible.

Can AI boost the productivity of the art? There is another AI we need to be concerned—Aesthetic Intelligence. Here, the more general question is whether the form of AI production in the arts can still fulfill its emancipatory function of self-reflection. Brown (2019, p. xii) expresses the difference between creativity and reasoning, “creativity and taste are not things you can relegate to metrics and analytics”. It is a reflective practice for scientists and artists alike as an essence for imagination. “Aesthetic Intelligence is human ability to understand, interpret, and articulate feelings that are elicited by a particular object or experience” (Brown, 2019, p. 4). Live theatre has an auratic power over the audience, with its distant divinity yet instantaneous nature. The audience in the dark is immersed in the authentic existence of actors, relating themselves of others’ situations for reflections, pertaining to distinctive power of imagination and insights in the process of tactile interaction. The replacement of actor’s stage performance by a spectacular pseudo-world is considered to be cutting corners of the pillar of enchantment. Another reason is that the cost of training AI to achieve tactile interaction aggravates the condition of cost disease in the long run.

The “dual leadership” model in performing arts organizations is dominant in Hong Kong, where art group is bifurcated between an artistic director and an administrative director, akin to the chief financial officer (CFO) and chief executive officer (CEO) roles in giant corporation. I once sought advice from a seasoned executive director in a prominent theatre company about how to work with an artistic director side by side. The ambivalence of the concept of dual leadership is reflected in the tension between the production of economic success in the threat of cost disease and the production of artistic merit in view of individual creativity. The general concerns will be the degree to which creative leader is governed and by whom the creative leader is governed. He remarked on trust and respect as an elixir in collaboration. Thus, as John Hardwig (1991) wrote, “In most disciplines, those who do not trust cannot know; those who do not trust cannot have the best evidence for their belief” (pp. 693-694). Trust allows artists to act “as if” they can tell their future (Sztompka, 1999, pp. 25-26), largely by controlling such contingencies as behaviors, reasons, and predilections of others in reciprocal benefits. More important is that trust bonds two figures in partnership, where behaviors can be observed and beliefs are communicated through a deliberative practice in individual interest, furthering the alliance for a joint decision and the public interest (Freeman, 2000). The nuances of communication in these professional partnerships often bear a striking resemblance to those found in romantic relationships. Even in times of disagreement where egos may flare up, one party at least has the ability to control emotional storm-out by preserving the integrity of the long-term relationship. They quickly reconcile after an intense argument, which makes the problem of the principle-agent act smaller for them. The advantage of this lies in the reduction of time required when making decisions, which results in decreasing transaction costs and making decision-making costs competitive.

The seasoned Cantonese opera manager Danny Li Chi-kei outlines a dialogic process between the renowned Cantonese opera artist Lam Kar-sing and his wife Hong Dou-zi, who assumed the role of steward on executive.

I have had a collaboration with Brother Sing for over a decade. It’s interesting; many matters are not directly negotiated with Brother Sing; if I have anything to discuss, I approach his wife, Hong Dou-zi. Whenever I have something to address, my initial point of contact is Lady Hong. It has become a habit—whenever I have something to discuss, I talk to Lady Hong first. She enjoys conversing at home and dislikes going to teahouses, so I often visit their home in the Gold Jade Mansion on Waterloo Road. I believe that over these decades, I’ve eaten more meals cooked by her than anyone else does. If I want to organize a Cantonese opera performance or troupe, I start the conversation while she’s cooking. We talk during the meal, and once we’ve finished eating, we get down to business. She likes to inquire more, such as finding out about other veteran performers in the pick-up troupe, and details about the play. She asks more comprehensively before providing answers... Meanwhile, Brother Sing sits in the living room, engrossed in his scripts. During meals, Brother Sing gives his opinions; he has his own perspectives. However, for the most part, final decisions come from Hong Dou-zi, and she holds the outcome. So, after we put down our chopsticks, the matters are resolved. (Chinese Artist Association, 2016, p. 32)

This scenario manifests the technologies of self; it plainly means self-improvement or self-reformation. First, the spouses collaborate on voluntary. They are disciplined by each other and exercise authority to negotiate with valuable asset—artistic expertise. Performing arts is known for its interdisciplinary nature that artists and patrons struggle to know the future; improvement in reputation can only achieve through extraordinary feats, constitutive to his good name and charisma. Second, the noteworthy twosomes function akin to doubles tennis players in their pursuit of security pact. They maintain keen forward focus, with the wife-steward attacking closer to the net while the husband-artist secures the baseline. This implies how their specific roles foster specialization with trust, as evidenced by individual innovation in the production process and meticulous attention to external factors such as working partners and industry standing. As Foucault explains these technologies of self,

...permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality. (Foucault, Martin, & Gutman, 1988, p. 18)

In trust, we see respect in their judgements made by the significant one, so as not to stir up agency problems. Critically, they produce and share knowledge with each other. The long-standing concept of the artist as internally driven by imagination and passion assumes that it is important to be self-centric than consorting with patrons' and audience's interests. With a high level of sensitivity and forethought in their deliberation, the couple shows a dramatic method in the creative industries by which the artist transforms his family space into a R&D division similar to those big companies have.

Regime of Creative Production and Enterprise Culture of Creativity

That distinction comes into play in theatre like Cantonese opera, dance, and drama within my paradigms, where both traditional and contemporary forms of performing art are running their marital strategies of alliance. There are creative groups analogous under the auspices of the Hong Kong Arts Development Council (ADC), a statutory body of funding authority for non-profit start-ups and mid-sized arts organizations. The three longest-supported and highest-funded artistic groups in this study are all comprised of married directors with good reputation, providing an observable pattern of sustainability in the arts. One of the informants in this pool initially elucidated his spouse's roles and affected this reciprocal action in the construction of validity. "I have a strong control and lead. She [*his wife as the executive director*] often reminds me of administrative limitations and restrictions in execution. For example, budget limitations and government regulations. Therefore, I can focus on visualizing what kind of production can transform and present my vision and ideas from the surroundings, and then put them into realistic productions. We communicate closely to resolve the obstacles as we both understand what we have in our organization and take responsibility for its development".

As an egalitarian form of funding mechanism that grants artists the rights to produce for cultural democracy, ADC seems to be in a tight spot to measure who is intellectually, socially, and morally qualified to use the public resources rationally. The conception of cost disease is not simply an economic factor; it is woven into the cultural fabric, threading through diverse rational discourses amongst government, politicians, emotional but supportive private patrons and audience members, debating the gradual crisis of non-productivity in its production process of performing arts. For if there are no rules to determine who is the most professional and creative to produce arts products in the threat of cost disease, then the only option for resource distribution is to modify the belief from individual creativity to product creativity in institutional norms.

In the late of the 20th century, the Council offered subsidy as incentive for such unpopular art forms as independent films, contemporary dance, and experimental theatre to develop their recognition by the production of creative repertoires. In the beginning of the 21st century, the concept of creativity shifted from the creative genius to product creativity (Swayer, 2013, p. 367). Doing creativity was more appropriate than being creative. In theatre, creative products include repertoires, choreographies, drama scripts, and any fixed and staged outputs that result in compliment and a draw at the box-office. According to Swayer, making creative ideas transparent in creative products through the process of planning, organization, and execution becomes a dominant capability for creative groups.

With the responsible for product creativity, the marital leadership in the ADC authority is more conducive to the entrepreneurial choice. Creative product is judged by novelty and appropriateness (Sawyer, 2013, p. 9), to

reach a compromise between commercialization and self-absorption. It concerns neither being too flexible as a flatterer for moneybags nor too ego-centric in the face of unexpected opportunities. This shift reframes the awareness of self-improvement in two survival tactics, which are considered transformative forces for artists in the modern institutional environment: strategies to nurture artistic uniqueness on an individual level, and to reduce the cost of producing such uniqueness. What must artists know about themselves to be willing to renounce free will and individual interest in creative process for security? Two people are collegial not only in the sense that one is a doer and the other a thinker to harness the synergistic effect of creative energies, but more in the tactical self-regulation in a long-term vision to develop reputation for the funding authority and the audience. The informant continued, “indeed, the hired production managers and art directors from outside are less receptive to communication. While they may emphasize maximizing the spectacular quality of the production, they barely do so by considering our limited resources holistically”. Another informant expressed, “I reckoned to ask my wife to step down from the executive, because she flatters me on every single creative idea. I resorted to hire a manager with academic proof. This institutional change took me a long time to disperse her impression of being disempowered, sometime incapacity and hostility were involved in our relationship”. Through the Foucauldian notion of “technologies of self”, these artists nurture transformative skills of self-discipline, self-regulation, and ego control in pursuit of achievement (Hoerger, Quirk, & Weed, 2011). Marital leadership is being challenged when the balance between individual creativity and social value judgements fails to reach. Understood in this way, the spouse is the long-term support for life-long form of reputation and economic resources in the cultural system, and appears to be the most trustworthy coach to each other, understanding the goal of the playing the points in tennis game, thereby affirms abundance of discarded ideas from each project to be stored up, setting them to be utilized when the right moment arises. This is a new principle of ideas storage and transfer in the process of strategic thinking in a complex social, cultural, and political interactions.

In light of these reasons, the technologies of the artist are not confined to the individual interests in creative production; rather, the artists transform themselves with entrepreneurship proficiency to manage the uninterested interests for the achievement of appropriateness in the rise of arts bureaucracy. Another informant offers an example of this truth to contour a mobilizing power in this self-development. “My perception of the funding authority is administrative bureaucracy. Thereby, I trained myself to reach their standard of ‘administrative sophistication’ that helps me to gain words of mouth for other funding bodies”. She contends that underneath egoistic attitude; her team is a hardworking and self-disciplinary model. “ADC has trust on us that is built upon our administrative abilities, audience size, press features of overseas tour performances. The social relation of ‘ADC Year-grantee’ is vital, because other sponsors do not place confidence in us solely for our artistic achievement. I make use of ADC official recognition to liaise more funding institutions and collaborators in foreign countries”. In this way, spousal trust not only enables ceaseless discussion days and nights, but it bonds couples in oneself to care for rationalization on the social; this is never a finished process though, meanwhile cautiously safeguarding the remaining innovative ideas for a core-periphery structure for opportunities.

Regime of Knowledge and Logics of Delayed Gratification

But what actually happened in the past decades was that artists themselves did not change in their care of individual creativity—the best product is always the one that will be completed; rather, the sociocultural system around them changed. The system requires creative talents to control their “unrefined” ideas in modern society;

this is new knowledge to learn for sustainable development of institution. In that end, creative sociologists have been studying a subset of people they call the “creative class” who embraces critical reasoning for entrepreneurial opportunities. On the subject of entrepreneurship, the artists, according to Bourdieu’s habitus (1997, as cited in Hanappi, 2011), navigate to the organization of satisfaction of individual interests and collective expectations in the field, producing objectified decisions with subjective impulses to develop reputation in the regard of social contribution.

In this connection, The National Endowment for the Arts in the US imposes rules for arts organizations to execute “best practices” in an array of social evaluation by mass audiences (Suddaby, Sherer, Coraiola, & Schwonik, 2024, p. 81). The UNESCO has explicitly addressed “cultural needs of their populations” to measure artists’ contributions in creative products (Rosenstein, 2024, p. 164); it is of changing collective emphasis from little c of individual creativity to the big C—socio-cultural creativity. In fact, the precept “to be recognized with social creativity” stood as one of the main principles of reputations and one of the main rules of “rational” production in objectified measure. The most widely used mechanism to evaluate the big C in creative products is arts education, which has been organized around altruistic engagement during the last decade of 20th century in Hong Kong, addressing the responsibility for “indirect reciprocity, in which the profit comes from an observer who pays a cost to benefit the original helper” (Roberts et al., 2021), fostering supportive attitudes amongst future audience, patrons, and learners intentionally for the public good, and sometime even for the benefits of competitors, to gain legitimacy and reputation. Having it mentioned, marital directors learn to turn themselves to act like those of the upper-class and altruistic philanthropist in the changing logics of creativity. From this adaptability it follows that the concept of education transforms itself, without losing its ethical form, by joining up with the broader field in socialization.

There is no knowledge without a culture of morality. The social order and the transmission of skills and values from one generation to the next underscore moral duties. Heywood (1994, p. 101) considers knowledge is social construct that serves to legitimate social structure. In other words, if those in the upper echelons can uphold the teachings taught by our predecessors, they produce a conducive learning atmosphere for the fellows; if those in the influential positions can respect their masters, the students will understand their role as disciple bearing name of tradition in history. Further, if the elite in power guides the little to access to skills and satisfaction, they can earn reputation in the power relationship. This is the order of discipline in the field, where virtuous professionals take the lead in setting high standards of the creative class.

The care of the self is, as it were, permeated by the presence of the significant others. Now in the evolution of cultural institutionalism with the emergence of social value judgements, the “other” turns to plural “others”, going beyond the role of spouse. It is to say, the presence and intervention of learners are indispensable for the practice of individual creativity to arrive at the ideal status at which the marital directors aim. The reconceptualization of social values can be read in two orbits: First, trust in marital alliance operates upon delayed gratification for transgenerational creativity. Reputation is a “fragile commodity” (Chong, 1992, p. 699) which must be relentlessly developed and sophisticated. The delayed of gratification bolsters the allied forces not by neglecting the opposing challenges in the complex field of interests, rather engaging and using others in the relational bond to embody their influence lifelong, constantly serving “as a node in the systemic network” to understand “the active bonds of compassion, benevolence, love for one’s fellows, and sense of community” (Foucault, 2008, p. 302). Discipleship in the traditional art, including Cantonese opera in this study, can be seen as creative pool management for reputation and an instrument to constitute the order of disciplinary in the

process of rationalization. The perceived value in delaying gratification appears as early as childhood and comprehensible through cognitive factor that helps override predilections for immediate gratification (Yanaoka et al., 2022). As we have seen the first example of marital leadership in the beginning of this research, the eminent Cantonese opera performer Lam Kar-sing is considered to be the highly-disciplined teacher, who is able to manage his fame in the habitus and circulate qualitative dialogues in apprenticeship. Through observation, imitation, and private dialogues, his disciples engage in a lifelong journey to discover normative attitudes.

We practiced every day from 9 am to 12 pm, with only Sundays off. At that time, I was already playing the role of a *Siu Sang* (male soloist), while Lam Kar-sing assumed the role of *Man Mou Sang* (male principal). Lam Kar-sing practiced with us, as he needed to maintain his physical condition. The close interaction differs from the collective teaching method in today's schools. Just think about it, he was already the mainstay of Tsung Sun Sing Troupe at that time, and we were young actors in the troupe who were still learning. (Chinese Artist Association, 2016, p. 68)

In the traditional form of production process, affinal kinship and discipleship were largely dominant in the Cantonese opera, and therefore family sense of cohesion was essential. Successors function as crucial connectors within the artistic network and embody the transmission of ideas and disciplinary practices through cultivation and development. It is rightly appraised of social value by offering to train younger generations training and insights; the contribution is largely imaginable when masters in intimate bond that demonstrate future rewards as promised. This perspective offers a novel approach to understanding arts institutions, viewing leaders' marital relationship and master-disciple quasi-familial relationship in a tactic form of commune. Each member to some extent identifies their values and status with the trust given by other members. The organizational survivability would not otherwise occur.

Second, delayed gratification is a constant factor for "rational" management of creativity. On the face of delayed gratification, persons are productive once they "have learned to like work, and they have learned this in part as a response to demands to forego immediate gratification in favor of more long-term goals" (Mischel, 1961, p. 544), because it involves balancing "ego strength" and "impulse control", which sharpens perception in their decision-making paradigm (Mischel, 1974). Artists who are bonded by marital relationship tend to be more willing to be governed by their spouses, and resist temptation of short-term rewards, enduring long-term difficulties, and perceived as a social body for more valuable rewards—big C. As stated by Ortmann, Giddens argues that people have "tacit" or "practical" knowledge about challenges by nurturing reflexive organization for institutionalization and sustainability (Ortmann, Sydow, & Windeler, 2023). A notable example comes from the esteemed artist of Cantonese opera, Professor Franco Yuen Siu-fai, with two marriages, who contributed to the multifaceted cultural impact in this context of value judgement. His first wife, the versatile Cantonese opera artist Wan Fei Yin, and his second wife, Barbara Tang, have both dedicated themselves to the cultural development of Cantonese opera with diverse social networks. The former gained a reputation in production and Tang served as the chairperson of a charitable foundation to establish her fame in arts education. Interestingly, there is no malicious competition between the two families; instead, an alliance has emerged to elongate the artistic reputation of the Yuen family. For example, Wan Feiyin describes her relationship with her ex-husband as partners, with Franco Yuen occasionally offering guidance on stage. Another feature of taking care of fame and reputation involved collaborative efforts between the wives. Tang produces performances to feature her husband and his ex-wife Wan. From this perspective, the sustained development of traditional arts production in the 21st century transcends mere marital leadership in art.

It should not be overlooked that the extension of reputation as social body, which is a capital asset (Dasgupta, 1988, p. 62), from the development of little c to the big C, seems to reconcile with a delayed gratification perspective on care that is succumbed to the reconceptualization of productivity appropriate for the current realities of the arts industry. Yuen governs his influence not showing support for his son Johnson Yuen Tak Cheong, who is a Cantonese opera artist, but for his stepdaughter and actress Musette Tsang, whom he establishes the charitable organization to offer community arts, and systematize the pedagogy of arts education in the combination of Cantonese opera and drama, in a way that engages a broader scope of audience with an extra artform. This makes the institution possible to become a productive model, and embrace an extra artform a complex field of interests where social value judgements and influential outcomes coexist. Practicing like education in the arts, which constitute the individual creativity as disciplined intellectual rather than as selfish object of virtuoso, he is also involved in social gaze of surveillance, or perhaps one should say the panoptical mechanism that takes up the artists within disciplinary culture and makes them surveil themselves in a bigger world. One reason for this is that the family is concerned about appropriate knowledge on the side of the artistic skills, but the problem of social surveillance embeds in the advantage of this surveillance, which constitutes knowledge the society needs in a communal and dialogic process by means of academic research, public seminar, and workshops beyond the theatre.

It is surprising that this reflection capability in view of new tactic to formulate disciplinary institutions implies a kind of rupture in the marital leadership in the modern institution. The extension of reputation for the Yuen family derives finally from intimacy instead of lineal kinship. His stepdaughter is the one who is close enough for seamless and multiple rounds of deliberation and observation days and nights. If the artist's spouses and fellows serve as their right hand, parties in the parenthood have a clear understanding of the produced value and the anticipated returns, intentionally aligned with shared goals and boundaries, thereby minimizing discrepancies. In *Archaeology of Knowledge*, Foucault introduces "fellowships of discourse" to describe the intimate communication with "their ambiguous interplay of secrecy and disclosure" (1972, p. 226). His empirical study of power focuses on preservation and reproduction of knowledge in order that they circulate continuous within a limited community, according to strict regulations, without those in possession being dispossessed by this very distribution. The new institution of the old art envisages a type of honourable attitudes, with which not merely kinship but also pseudo-kinship, such as disciples, godsons and daughters, is powerfully rewarded. The strategic reputation management involves an enduring philosophy of ceaseless dialogic process in the practice of delayed gratification, which is a favor for inheriting knowledge and power in modern society. Technologies of the self for transformation and sustainability are amongst the Foucauldian conceptual tools to formulate tactical force in "the circle of struggle and truth" for deliberative reflection, and to adapt to societal changes through another more efficacious form of marital relationship.

Conclusion

In my discussion of technologies of the self, the one allows himself/herself to be governed by his/her spouse and non-blood family members for variant satisfactions and objectives; three important conclusions can be drawn: on the level of individual creativity, the constraints arising from cost disease, high labor costs, and agency concerns can be mitigated through the practice of delayed gratification within marital relationships; the tacit appeal is not limited to traditional artform of theatre but in the contemporary reality, making impacts on startups and mid-sized groups in particular. On the social level, the concept of technologies of self explains the

synchronization of risk, tactical force, and significant others to attain a desired state of gratification through transformative and adaptative capacities in response to the social value judgement. While authorities—governments and funding bodies—are important to determine what is or is not cultural need, devotion in the practice of big C socio-cultural creativity shows the adaptive power for the development of artist's reputation and legitimacy in modern society. Foucault's power theory calls our attention to positive position of individuals in modernity. This shift reframes the individual's awareness from being exhausted or inactive to exercising freedom with tactical reactions in the face of predicaments.

Consequently, I find clues in that marital relationship as to help extend the artistic life, and the key elements lie in the variant executions of delayed gratification and the practice of always-on communication within a chamber-like deliberative space, with which the evolution of socio-cultural value of the art comes out in a gradual form of progression.

Given that there is a normative form being institutionalized in the evolution of modernity, it is reasonable to assume that artists have to incline to their personal satisfaction for creative production and cultivate entrepreneurial networking and knowledge to prepare themselves for social value challenges. If this is so, the artists are caught in the conflicting logics in voluntary and altruism, mandated to or even reluctant to prioritize productivity over creativity in a broader system of social and cultural interactions. Further research in creativity on social and public levels to elongate artists' capital asset and social asset could develop insight into variant level technologies for arts sustainability and transgenerational creativity.

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