Play & Pay

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THE CAPITALIST EVOLUTION OF VIDEO GAMES

Contents

Curation Statement

"A dog would still chase a thrown ball even after a hundred years; yet many people can't even enjoy a video game released a mere decade ago."

– Hitomi Kiriyama

Play and Pay: The Capitalist Evolution of Video Games focuses on the ever-changing relationship between "play" and "consumption." From the flashing screens of 1970s arcades to the shimmering surfaces of today's smartphones, video games have never existed outside the shaping forces of economic structures – they are at once cultural sediment and consumer goods.

This exhibition traces how game narratives have been rewritten under commercialization, how hardware has shaped consumption pathways, and how real-world economic structures have been imported into games – and how, in turn, games project economic logic back onto reality. Play and Pay is not simply a nostalgic journey; it is a dissection of the economic undercurrents beneath the surface of play.

The exhibition is also inspired by the grassroots practice of "video game archaeology" – the spontaneous efforts of gaming communities to unearth, repair, and retell forgotten details and histories. Thus, Play and Pay hopes not only to offer spectatorship, but to encourage visitors to act like archaeologists: to dig, to doubt, and to reconstruct their own technological memories. Through looking back at the past, we might catch a glimpse of our future – and of our present.

The exhibition space is organized through "time-sliced living rooms": at the beginning, visitors are told that they are helping a fictional character – a friend of "Mr. Kiriyama" – to move house. As they encounter outdated furniture, old newspapers, and marked-up calendars, they will realize that it is the year 2015. Scattered old gaming consoles and hastily packed belongings unmistakably show: Mr. Kiriyama is a true gaming enthusiast!

The first area represents a curated past – the era of console gaming before 2015; the second represents the PC gaming era around 2015; and the third area, resembling a black box, represents the "future" of 2015 – inviting visitors to step outside the story and reflect on the past itself. Each scene is not merely a technological showcase, but a recreation of the domestic and cultural atmosphere of its time. Visitors will experience the evolving practice of gaming as a social phenomenon across decades.

Have we been subtly trained into patterns of consumption, no longer purely pursuing joy? As we sit in front of our screens, have we overlooked the silent collusion between hardware producers and promotional media? Without capitalist globalization, would the games we know today have taken an entirely different form?

Through this layered journey, Play and Pay offers both a tribute to gaming history and a deep reflection on the intertwined logic of contemporary media and capitalism.

Position

Located in the Leith district of Edinburgh, **Leith Makers** is an arts space that combines artist studios, an exhibition gallery, an event area, and a shop, all dedicated to serving the local community. The main entrance is flat and step-free, making it accessible for wheelchair users. The interior pathways are wide, allowing easy movement for wheelchairs and walkers. An accessible restroom is available, equipped with support rails and sufficient turning space.

Leith Makers is located at **105 Leith Walk, Edinburgh EH6 8NP**, with convenient access to multiple bus routes and tram stops, making it easy for visitors arriving by various means of transport.

https://leithmakers.co.uk/rent-our-space.html?utm_source=chatgpt.com
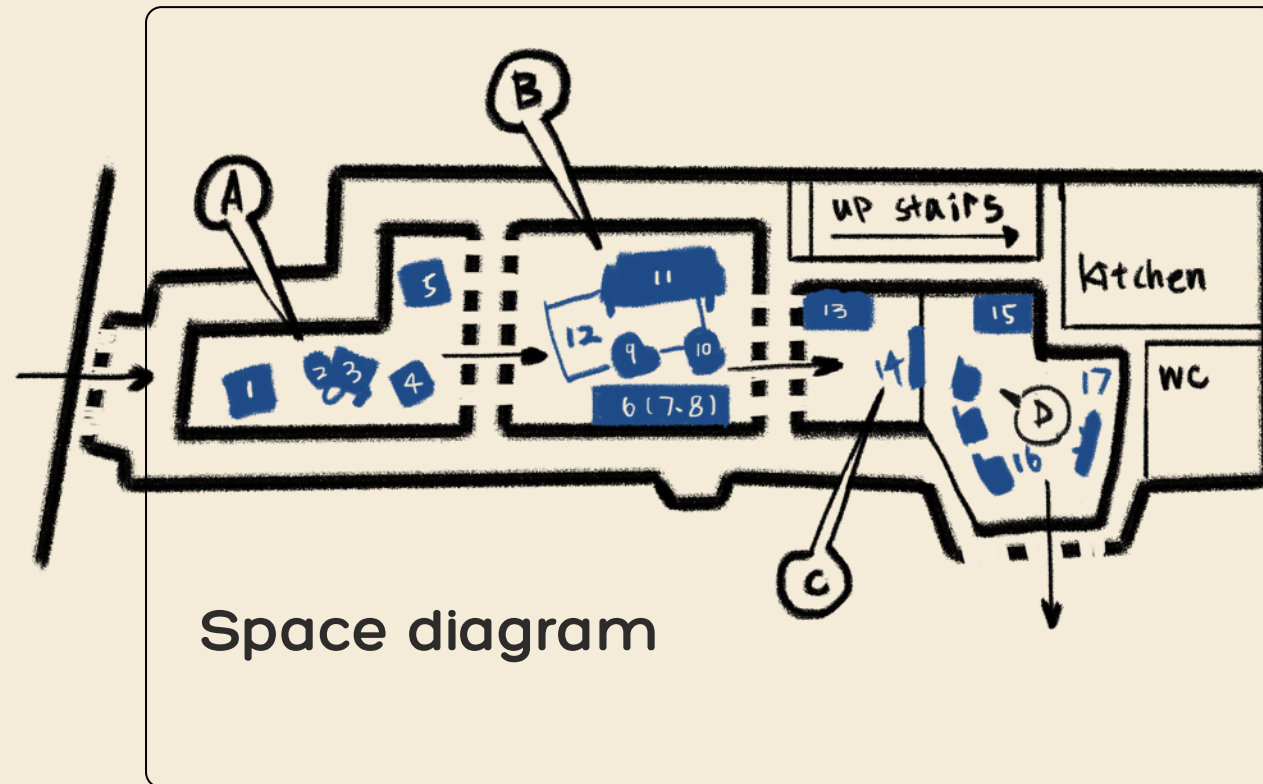
Space Arrangement

As shown in the diagram on the right, the available area is divided into **four sections: A, B, C, and D**. These four areas are separated by curtains.

A: Represents the past of video games before 2015, packed up by Mr. Wushan. Most exhibits are stored in cardboard boxes, and visitors are welcome to take them out and use them.

B: Represents 2015, the golden age of PC gaming. In addition to recreating the atmosphere of a 2015 living space, there are two computers available for visitors to play commercial games from the 2015 era and explore contemporary art games made as independent projects.

C: Represents the future, set up as a black box environment. LCD screens will play contemporary art pieces reflecting on how consumerism shapes human behavior.

D: Serves as a staff lounge under normal circumstances and will be transformed into a workshop space when needed.

Space diagram

Space Arrangement

1. A desk with a 2015 Nintendo calendar, 2015 newspapers, and some moving supplies (like tape, etc.).
2. An Atari 2600 VCS (vintage gaming console).
3. A collection of game discs, including the infamous E.T. The Extra-Terrestrial (SEALED Atari 2600 version).
4. A Philips CRT TV (compatible with retro game consoles).
5. Half-packed boxes of gaming magazines and posters.
6. A somewhat vintage IKEA Linnmon computer desk.
7. A rented computer preloaded with several commercial games from 2015; visitors are also free to download and play their own.
8. An APPLE MACBOOK (Retina, 12-inch, Early 2015) dedicated to running independent contemporary art games by artists like David OReilly.
9. A vintage-style chair, allowing one person to sit and use one device.
10. A gaming chair. Is it more comfortable to sit on than the ones in front?
11. A very dated-looking sofa – so outdated it's almost funny today!
12. A retro-style carpet.
13. A table displaying takeaway brochures for visitors.
14. An LED screen playing Feed Me by Rachel Maclean.
15. A small desk for staff use, where they can work on their own laptops.
16. A pile of chairs for small group activities and workshops.
17. A whiteboard and some markers.
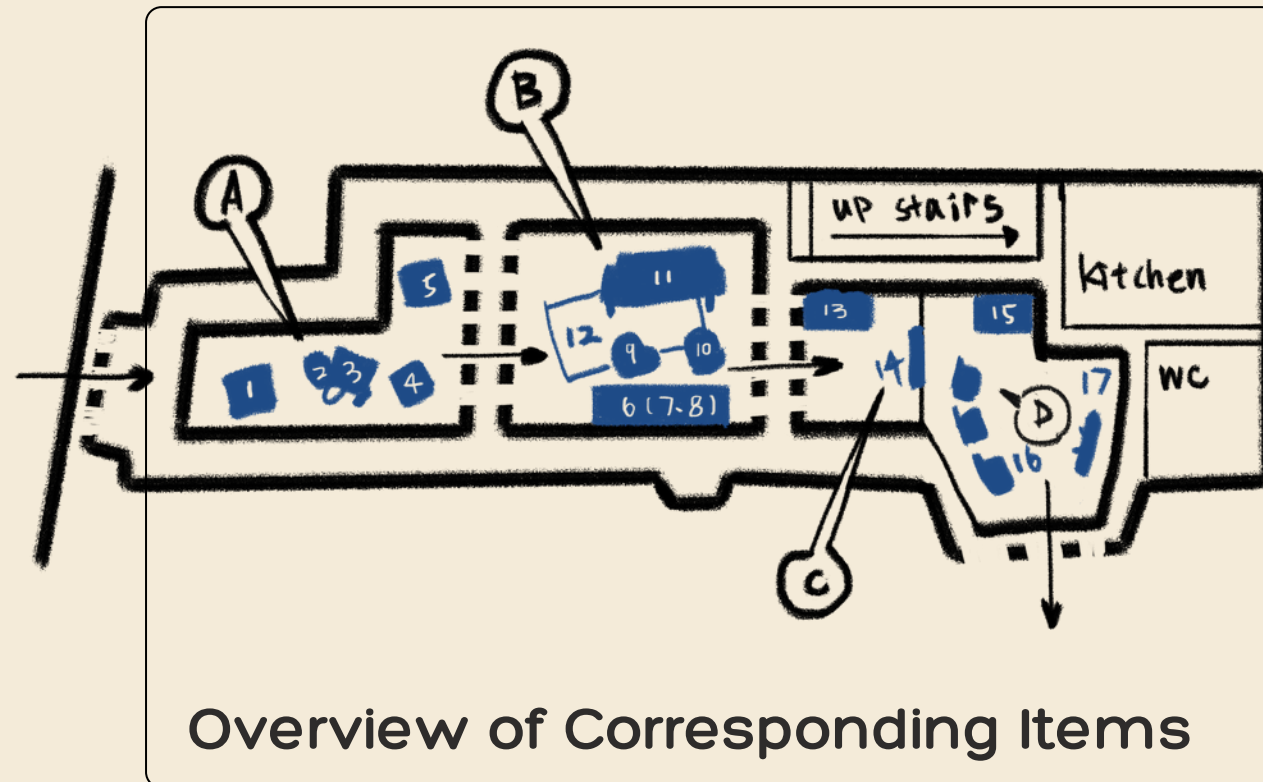
Overview of Corresponding Items

Curatorial Ethics

This project emphasizes that curating is not merely about exhibiting works, but about assuming ethical responsibility towards the cultural, political, and economic environments in which both artworks and audiences exist. Referring to the perspectives of scholars such as Jean-Paul Martinon (2007) and Maura Reilly (2018), this exhibition consciously reflects on the capitalist structures underlying video game culture, rejecting any uncritical glorification of technological advancement.

When presenting independent games and digital artworks, the curator will actively seek permission from the creators, even if the works have already been publicly released online. All exhibition materials and printed guides will clearly credit the artists, including the release dates and source information of their works. The exhibition will not generate any direct profit from these works, and each participating artist will receive an official letter of gratitude acknowledging their contribution.

Accessibility

Accessibility was considered from the earliest stages of the curatorial design, aiming to provide equal opportunities for audiences of different backgrounds and abilities.

First, within the selection of exhibited games, priority was given to works featuring built-in colorblind modes. For example, Detroit: Become Human offers visual assistance settings for red-green and blue-yellow color blindness, while Hearthstone enhances color perception with symbolic indicators in its colorblind mode. By presenting games that embody an awareness of accessible design, this exhibition encourages visitors to consider how media can respond to different bodily experiences.

Secondly, all interactive devices used in the exhibition (such as computers and tablets) are pre-installed with screen reader extensions, enabling easy activation of text-to-speech functions. This setting supports visitors with visual impairments, as well as those who experience reading difficulties or prefer auditory information.

In terms of spatial design, the exhibition site at Leith Makers features a step-free entrance, wide internal pathways, and an accessible toilet, meeting basic standards for mobility and comfort. Flexible seating arrangements and movable furniture allow the space to be adapted for various needs. Additionally, printed materials will be available in large-print formats upon request, and on-screen texts will support adjustable font sizes wherever possible.

Overall, Play and Pay: The Capitalist Evolution of Video Games seeks to create an open and inclusive exhibition environment within the limits of available resources, demonstrating respect for diverse experiences through attention to detail.

Diversity, Equity, and Inclusion (DEI)

This project consciously presents creative perspectives from different times, technological stages, and cultural backgrounds, aiming to avoid the nostalgic and elitist tendencies often found in the historical narratives of video games. As Henry Jenkins (2006) pointed out, contemporary cultural production is increasingly shaped by the participation of audiences and players, rather than being dominated solely by mainstream institutions. In response to this dynamic structure, Play and Pay strives to showcase a broader range of creative voices, including not only mainstream commercial games but also contemporary art games.

Throughout the exhibition's workshops and public programs, participants from various backgrounds will be encouraged to critically re-examine gaming culture, with particular attention to how gender, class, race, and ability differences shape gaming experiences. As Adrienne Shaw (2015) emphasizes, the visibility of marginalized identities is crucial for reshaping the narrative of "who counts as a player," while Lisa Nakamura (2009) reminds us to consider the issues of race and cultural representation within digital media.

The exhibition also aims to create a welcoming and open environment, embracing marginalized communities, non-gamers, and visitors unfamiliar with traditional art institutions. This audience-centered, participatory approach aligns closely with Nina Simon's concept of the participatory museum (Simon, 2010).

Through this design, Play and Pay aspires to build a space that is both critically engaged and accessible, where visitors can collectively explore the intertwined relationships between gaming, consumption, and memory in contemporary society.

Key Items/Artworks and Artists

Total list

1 Bundle Of 26 Manuals Advertising & Catalogues - Atari 2600 VCS

2 Philips CRT TV + Atari 2600 VCS + ET (E.T.) Sealed Game

3 Atari 2600 VCS Woody Light Sixer + Philips 14PT6107/05 CRT TV + Apple MacBook (Retina, 12-inch, Early 2015)

4 DXRacer Sentinel Series Gaming Chair

5 Posters and Calendars (Nintendo, Zelda, Star Wars KOTOR, Zool)

6 Detroit: Become Human

7 Hearthstone

8 Counter-Strike: Global Offensive Skins Gambling Controversy

9 **Perfect Tense: Maggot Therap**（Contemporary Artwork）

10 **Mountain**（Contemporary Artwork）

11 **Feed Me**（Contemporary Artwork）
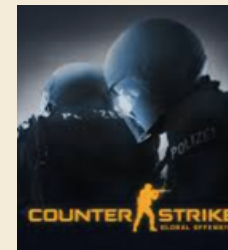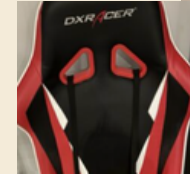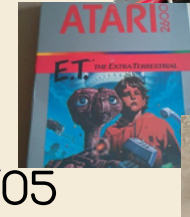
Key Items/Artworks and Artists

1. Bundle Of 26 Manuals Advertising & Catalogues - Atari 2600 VCS

Creator: Atari and its publishing partners

Type: Print materials (magazines, manuals)

In the early days of video games, the industry was deeply intertwined with publishing, forming a culture of desire shaped through promotional literature. As Kline et al. (2003) argue, video games from their inception were part of "new media consumer education." Exhibiting these documents reveals how consumerism permeated player culture even at the earliest stages of the medium.

2. Philips CRT TV + Atari 2600 VCS + ET (E.T.) Sealed Game

Creators: Philips, Atari

Type: Video game software and hardware bundle (CRT TV and Atari 2600 console)

The pairing of the Atari 2600 with CRT television sets represents not only a technological moment but also the beginning of "hardware-software bundled sales" strategies. The notorious failure of the ET game is often cited as a key factor in the collapse of the North American video game market. As Winkler (2015) analyses, it exposed how unchecked commercialization could trigger crises within cultural industries. Through this combination, the exhibition highlights the deep impact of speculative bubbles and consumption excess. Following the collapse, Nintendo introduced strict self-regulation systems to salvage the industry–though at the cost of increasing corporate and platform control, making independent production progressively harder.

3. Atari 2600 VCS Woody Light Sixer PAL SUNNYVALE, CA Fully Working USA Made + Philips 14PT6107/05 Retro Gaming CRT TV Monitor Television Scart 14" Portable + APPLE MACBOOK (Retina, 12-inch, Early 2015)

Type: Gaming consoles and portable computer

Initially, video games were tightly bound to specific gaming hardware; later, the marketing strategies shifted towards integration with broader categories of electronic devices. From dedicated consoles to personal computers, and eventually to smartphones, gaming and hardware co-evolved, ultimately centering the battle around capturing user attention. Jonathan Crary, in 24/7: Late Capitalism and the Ends of Sleep (2013), critiques how contemporary media devices–especially portable ones–reshape sensory rhythms and lock users into an endless cycle of information consumption.

Key Items/Artworks and Artists

4. DXRacer Sentinel Series Gaming Chair

Creator: DXRacer

Type: Gaming peripheral

The gaming chair has become a symbol of the attention economy and the rise of professional gaming culture, reflecting the transformation of gaming products from mere entertainment tools to status symbols. As Consalvo (2007) critiques, hardware consumption in gaming culture not only satisfies functional needs but also gradually constructs a form of taste distinction.

5. Posters and Calendars (Nintendo, Zelda, Star Wars KOTOR, Zool)

Creators: Various major game companies

Type: Game-related publications

Game IPs extend into daily life through visual art, forming what is known as media aesthetics. Bolter and Grusin (1999) proposed the concept of "remediation," where one medium reinforces itself through another, and these promotional materials are a clear manifestation of such remediation within the game industry.

6. Detroit: Become Human

Developer: Quantic Dream

Type: Video game

Famed for its cinematic narrative style, Detroit: Become Human nonetheless reveals narrative choices that are constrained by industrial processes and market expectations. Galloway (2006) criticizes that large-scale commercial games often disguise "freedom of choice," while actually maintaining rigid linear control. Exhibiting this work encourages audiences to reflect on how high-budget production disciplines creative freedom. Detroit: Become Human also signals the maturation of narrative writing within the gaming industry and the successful emulation of other industrial cultural products, such as cinema.

Key Items/Artworks and Artists

7. Hearthstone

Developer: Blizzard Entertainment

Type: Video game

As a typical "card-draw + microtransaction" game, Hearthstone reveals how contemporary game design uses mechanisms of artificial scarcity to stimulate irrational consumption. Hamari and Lehdonvirta (2010) point out that microtransaction systems exploit the human craving for immediate rewards, functioning as a systematic form of manipulation. Moreover, by allowing players to gain strength through purchases, the game crudely mirrors the logic of capitalism where financial power equates to dominance.

8. Counter-Strike: Global Offensive Skins Gambling Controversy

Type: News archive online

Reason for inclusion: By showcasing the CSGO skins gambling scandal, the exhibition directly illustrates how game-based economic systems entangle with real-world monetary transactions, raising serious ethical and legal concerns (Martin, 2018). It serves as a stark reminder that virtual goods are not merely fictional–they have become extensions of the real-world economy. Commercial games, in this case, transformed into vehicles for real-world gambling and money-laundering industries.

9. Porpentine Charity Heartscape — Perfect Tense: Maggot Therap (2024)

Creator: Porpentine Charity Heartscape

Type: Interactive narrative game / contemporary artwork

Porpentine is an artist known for her exploration of queer identity, emotional suppression, and non-traditional storytelling within the independent game scene. She often creates using lightweight platforms like Twine, employing nonlinear and fragmented narrative structures to challenge the commercial gaming industry's obsession with "flow" and "goal achievement."
Perfect Tense: Maggot Therap portrays processes of escape and reconstruction under systemic oppression, emphasizing the potential of games as vehicles for emotional and political expression. As Anable (2018) argues, "empathy games" disrupt traditional gaming's focus on victory and achievement, instead foregrounding emotion, vulnerability, and alternative experiences.
 Choosing Porpentine's work aims to remind audiences that games can be more than commercial storytelling tools–they can serve as vessels for marginal voices and broaden our understanding of what the game medium can become.

Key Items/Artworks and Artists

10. David OReilly — Mountain

Creator: David OReilly

Type: Experimental video game contemporary artwork

David OReilly is a renowned animator and game artist known for his minimalist aesthetic, philosophical undertones, and deconstructive approach to interactive structures. He famously designed the virtual game interfaces for the film Her (2013), and his works often question how digital media shapes perception and existence.
Mountain employs minimalistic abstraction to satirize the conventional "goal-feedback-reward" loop structure of traditional video games. Players are given no clear objectives and cannot control the mountain itself–they can only witness the slow passage of time, weather changes, and subtle environmental shifts. As Galloway (2006) argued, mainstream video games regulate player behavior through controlling input-output relationships. Mountain actively rejects this "logics of control," advocating for a decentralized and non-teleological media experience.
 I chose to exhibit OReilly's work in order to create a "counter-game" moment within the exhibition, inviting the audience to experience inactivity and silence, thereby contrasting the manipulative desire loops found in fast-paced commercial games like Hearthstone.

11. Rachel Maclean — Feed Me

Creator: Rachel Maclean

Type: Multimedia video contemporary artwork

Rachel Maclean is a prominent Scottish video artist, celebrated for her exaggerated, satirical, and surreal style exploring consumerism, identity politics, and media culture. She often plays all characters herself, crafting strange, vibrant, and unsettling narrative worlds.
Feed Me blends the visual languages of children's programming and adult advertising to critique how consumerism shapes individual desires and identity formation. According to Baudrillard (1981), in contemporary consumer society, commodities have been transformed from material objects into systems of symbolic exchange. Feed Me acts as an artistic exposure of this symbolic violence.
Within the context of this exhibition, I chose Maclean's work because it not only reveals how capital manipulates entertainment media but also sensitively simulates a "media-entertainment-game composite commodity"–a consumption structure that transcends any single medium. Feed Me signals the full domestication of media, art, and perception under capitalism. Its relationship with video games is not one of direct representation, but rather an echo after abstraction, reminding us that capitalist forces shape cultural products far beyond the boundaries of any one medium: art, games, and entertainment are converging into a new, fused form of consumption.

Public Programme 1

1. Meet the Developer

Objective
Invite local independent game developers from Scotland to share their creative journeys, industry insights, and personal reflections with the audience, discussing the dual identity of games as both cultural products and consumer commodities.

Led by
- Curator
- Invited developers (e.g., members from Glitchers, KeelWorks, or Somewhat Unsettling. They are a local game development team from Edinburgh.)

Schedule (Approx. 3 hours)
14:00 - 14:15 │ Opening and introduction to the exhibition theme
14:15 - 15:00 │ Developer talks (15 minutes each)
15:00 - 15:45 │ Panel discussion (curator and developers)
15:45 - 16:30 │ Audience Q&A and open discussion

Through the experiences of local developers, the audience will gain a deeper understanding of the cultural tensions underlying the gaming industry, moving beyond the notion of games as mere entertainment. Industry stories will also help illuminate how the capitalist market shapes contemporary game production.

Meet the Developer

Audit Your Game Economy

My Gaming Memories

Public Programme 2

2. Audit Your Game Economy

Objective
Through a participatory mini-workshop, guide the audience to review their personal gaming consumption history and understand how individual behaviors are shaped by broader capitalist structures.

Led by
- Curator
- Doctoral student from the University of Edinburgh, School of Economics or Business (specializing in finance or cultural economy)

Schedule (Approx. 3 hours)
14:00 - 14:10 │ Introduction to the activity
14:10 - 14:40 │ Filling out consumption surveys and gathering data
14:40 - 15:10 │ Visualization of participants' game assets and a short lecture (led by the doctoral student)
15:10 - 15:50 │ Small group discussions and personal sharing
15:50 - 16:00 │ Summary and open Q&A

By analyzing their own consumption patterns, participants can develop a critical awareness of how the gaming economy is intertwined with capitalist logic. Participants may realize that the worlds of games and reality are not isolated but deeply interconnected.

Meet the Developer

Audit Your Game Economy

My Gaming Memories

Public Programme 3

3. Chasing Kiriyama: My Gaming Memories

Objective

Encourage participants to share their gaming memories through writing, drawing, o recording, creating a decentralized, open collective memory space.

Led by

- Curator

Schedule (Half-day, open participation)

14:00 - 17:00 │ Open session

A memory wall and recording station will be set up; participants are free to contribute at their own pace.

Process Details

- Upon entry, participants will receive a prompt card to inspire their storytelling.
- They can choose to leave their memories through text, drawings, or audio recordings.
- Selected contributions will be compiled weekly into a digital wall or physical display by the curatorial team.

This activity highlights gaming memories as an important part of cultural heritage, fostering emotional connections between the audience and the exhibition theme. It also creates a truly diverse, inclusive, and de-centered narrative space.

Meet the Developer

Audit Your Game Economy

My Gaming Memories

Arrangement of Curation

Funding Application and Preparation Phase
- April - June 2025: Complete various funding applications (e.g., Student Opportunities Fund, Open Fund for Individuals, etc.)
- June - July 2025: Confirm funding results, adjust the budget, contact exhibit sellers and equipment rental companies, and finalize cooperation agreements.

Procurement Phase
- 15 August - 25 August 2025:
  - Purchase exhibition items from Ebay (such as CRT TVs, game posters, vintage furniture, etc.)
  - Confirm rental arrangements for desktop PCs, LCD panels, and other necessary equipment.
  - Order exhibition materials (such as whiteboards, curtains, folding chairs, etc.)
  - Finalize transportation and insurance arrangements.

Venue Preparation and Installation Phase
- 1 September - 3 September 2025:
  - Venue setup and installation (including partitioning, equipment setup, and sound testing).
  - Test all interactive devices and exhibits.
  - Complete exhibition texts and signage system setup.

Exhibition and Public Programme Phase
- 4 September - 11 September 2025: Exhibition officially open to the public (lasting 1 week).
- Opening hours: 9:00-12:00 and 14:00-17:00 daily.

- **Public Programme Schedule:**
  - 4-5 September: Meet the Developer (Conversation sessions with local independent developers)
  - 6-7 September: Audit Your Game Economy (Participatory workshop on capitalism and gaming)
  - 8-10 September: Chasing Mr. Kiriyama: My Videogame Memories (Open participatory memory-sharing project)

Deinstallation and Equipment Return Phase
- 12 September - 14 September 2025:
  - Take down the exhibition setup.
  - Return all rented equipment and exhibition materials.
  - Clean and restore the venue.

Project Finalization Phase
- 15 September - 30 September 2025:
  - Organize and archive exhibition documents, media records, and audience feedback.
  - Send formal thank-you letters to participating artists and guest speakers.
  - Write a final report and budget reconciliation report.

Budget- Fund

I have documented the funding opportunities available to me. After careful analysis and categorization, I estimate that I can secure around **£4500** in baseline start-up funds through a combination of personal contributions and successful funding applications. At the same time, I have identified several commercial and artistic organizations closely related to my project, from whom I could request advice or equipment support.

Student Opportunities Development Fur	£500
Student Experience Grant	£0-5000
National Lottery	£300-20000
Open Fund for Individuals	£500-50000
Hope Scott Trust	£0-2000
The William Syson Foundation	£0-5000

Funding Analysis and Estimation

To support Play and Pay: The Capitalist Evolution of Video Games, several potential funding sources have been identified.

Firstly, the **Student Opportunities Development Fund** offers small-scale funding (£500) aimed specifically at University of Edinburgh students. Given the modest and experimental nature of this project, it is relatively accessible. **The Student Experience Grant** (£0-£5000) focuses on initiatives that enhance the student experience. If the project emphasizes its public programmes (such as workshops and participatory activities), the chances of securing this funding are good.

The National Lottery - Awards for All (£300-£20,000) typically supports projects with clear community impact. Although larger projects are often favoured, emphasizing the exhibition's educational and community engagement aspects could make a small grant application viable. The Open Fund for Individuals from **Creative Scotland** (£500-£50,000) has a higher threshold, suited to projects that highlight cultural contribution and innovation; however, the application process is complex and competitive.

Additionally, **the Hope Scott Trust** (£0-£2000) and the William Syson Foundation (£0-£5000) both support visual arts projects, particularly those with a strong connection to Scotland. These foundations align well with the geographical and thematic focus of the exhibition and present a moderately challenging but achievable opportunity.

B**ased on this analysis and the realistic success rates, it is estimated that approximately £4000-£5000 could be secured through a combination of these sources.** This amount would be sufficient to cover the core costs of the exhibition and associated public programmes.

Beyond formal funding applications, the project also considers potential informal partnerships. **Rockstar North**, based in Edinburgh, although primarily a commercial entity, has historically engaged in some cultural initiatives and could be approached for light support. Local independent developers, such as Glitchers and Somewhat Unsettling, are likely to be more receptive, potentially participating in public programming or offering limited assistance.

Moreover, although the **National Videogame Museum** is based in Sheffield, its mission aligns closely with this exhibition's focus. They could potentially offer advisory or promotional support. Another promising connection is Art Plays Games, an initiative active in Scotland that bridges gaming and contemporary art. Their involvement could enhance the credibility and network of the exhibition.

Overall, while the funding environment is competitive, a strategy combining targeted applications and relationship-building with local cultural actors offers a strong pathway to realising the exhibition.

Budget- Expenditure

Exhibits	
Bundle Of 26 Manuals	£44.99
E.T. Game	£200
CRT TV	£59
APPLE MACBOOK(2015)	£149
Gaming Chair	£63.12
Old Game Poster	£2.99*5
Nintendo Games Calendar 2015	£29.92
Detroit: Become Human	£24.99
Hearthstone	Free
CS: GO Achieve	Free
Perfect Tense: Maggot Therap	Free
Mountain	£0.79
Feed Me	£200
Venue and necessary equipment	
White Board	£115
White Board Markers	£2.97*3
Curtains	£43.99*5
Curtain Pole Rail Rod	£10*5
IKEA Table Top	£40.12*4
Old Office Chair	£5.92
Folading Chair	£27.99*5
Venue(rent for 2 weeks)	£200*2
Desktop PC(rent for 8days)	£23*8
LCD Panel(rent for 8days)	£250(POA)
Event Insurance(rent for 8days)	£69*2
Equipment nsurance(rent for 8days)	£25*2
Expenses of Labour	
Assistant(10 days)	£720
Transportation Expenses(AnyVan)	£39*2
Expert Lectures(Twice each for two peop	£150*4

Necessary Total Expenditure   £3906.97

Atmosphere decoration	
Old Newspaper	£11.12
Old-fashioned Shag Rug	£29.95
Old-fashioned Sofa	£56.
Old Desk	£62.8
Flexible Spending	£450

Total Expenditure   £4516.84

The total expenditure has reached the conservative threshold of £4500. All expenses are traceable to verifiable sources! For detailed information, please refer to the final appendix section.

Expenditure Estimation and Stratification

In planning this exhibition, I undertook a detailed cost analysis to ensure that all anticipated expenditures were accurately accounted for. I divided the total budget into several key categories: exhibits, venue and necessary equipment, labor expenses, atmosphere decoration, and flexible spending. This structure allowed me to clearly distinguish between essential operational costs and non-essential atmosphere enhancement, creating a buffer zone for budget adjustments if needed.

Particular attention was given to estimating insurance and transportation costs, which are often underestimated but crucial for a secure and efficient exhibition setup. Labor and equipment costs were carefully calculated, factoring in additional time for site preparation and dismantling. Where possible, I directly sourced current prices from platforms like eBay for specific items such as posters, chairs, and electronic devices. For items without fixed market prices, I referred to POA (Price on Application) listings or relied on guidance from professional resources such as event insurance providers and artist payment guidelines.

Through this approach, I have ensured that all budget estimates are grounded in real market conditions and contemporary industry standards, providing a robust and realistic financial plan for the project's implementation.

Important attachments

I have included several important attachments here, which consist of:

- **The contents of the exhibition handbook**
- **The access link to the online virtual exhibition**
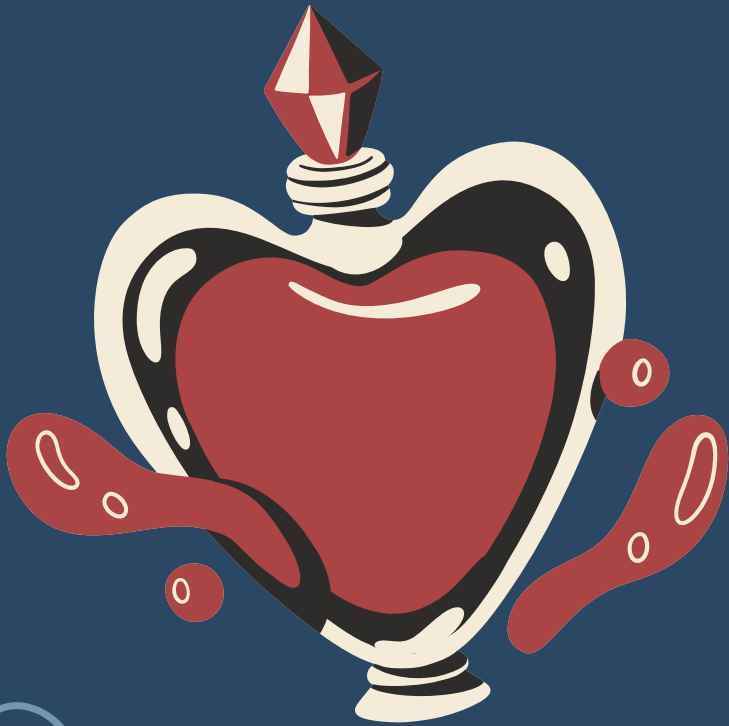- **The Excel file for the exhibition budget, including traceable source links**

You can view them via hyperlinks that redirect to my Google Drive!
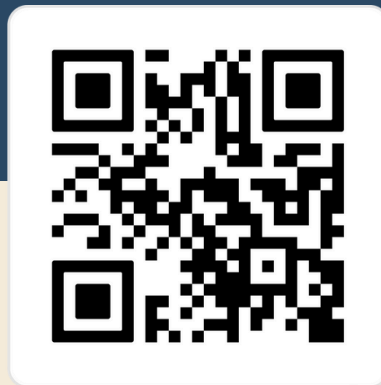
SCAN ME

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