AREBYTE

England & Wales · Charity number 1167185

Details

Status	Registered
Legal form	CIO
Registered	2016-05-18
Register	View on the Charity Commission register

Contact

Address	25-27 Camden Road London NW1 9LN
Phone	07857451434
Email	hello@arebyte.com
Website	www.arebyte.com

Activities

Objects: TO ADVANCE EDUCATION IN THE FIELDS OF SPECIFICALLY BUT NOT LIMITED TO DIGITAL AND PERFORMANCE ART BY THE ESTABLISHMENT AND MAINTENANCE OF AN ART GALLERY AND IN PARTICULAR;THE PRODUCTION OF ARTISTIC PROJECTS; ANDFACILITATING THE DEVELOPMENT OF EMERGING ARTISTS AND THEIR AUDIENCES

Activities: arebyte Gallery brings innovative perspectives to art through new technologies by commissioning multimedia installations comprising of web-based work, Virtual Reality/Augmented Reality, Artificial intelligence, Computer Generated Images, 3D printing, from emerging, as well as more established artists, across the UK and internationally, supporting multiple voices in digital culture.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Downloaded from opencharities.uk/ew/1167185

Geography

- Camden
- Tower Hamlets

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£823,166	£774,642	£338,574	3
2024-03-31	£938,535	£853,572	£290,050	4
2023-03-31	£775,013	£754,960	£205,087	4
2021-12-31	£584,128	£520,219	£185,034	3
2020-12-31	£456,290	£421,401	-	-

Trustees

Name	Role	Appointed
Guy Armitage	Chair	2018-07-12
Dr Jonatan Jona		2016-05-16
Ewa Pascoe		2024-06-25
James Robert Theodore Viggers		2024-06-25
Nimrod Vardi		2025-09-23
Sumit Paul-Choudhury		2022-05-03

Downloaded from opencharities.uk/ew/1167185

AREBYTE

England & Wales - Charity number 1167185

Accounts



Annual Report and Accounts

2024/2025

Contents

Foreword 3
Our creative focus:
The Body, The Mind, The Soul 4
Farewell to arebyte 6

- Fragments of a Panorama 7
- Hotel Generation 8
- Alexandria's Genesis 9
- What is it Like? 10
- Assemblages of Being 11
- The Artist Chain 12
- Digital Training Sessions 13
- XYZ 15

arebyte Studios 16
Impact 17
Press Highlights 18

Report of the Trustees and Financial Statement 19

- Objectives & Activities 20
- Our Core Values 21
- The Camden Chapter 22
- Governance & Management 23
- Achievement & Performance 23
- Financial Review 24
- Reference & administrative details 25
- Statement of Trustees' responsibilities 25
- Independent examiner's Report to Trustee 25

Foreword

2024/25 marks our final year at London City Island. The eight years spent there as part of a placemaking partnership with property developer Ballymore have been transformative for arebyte, giving us the stability to refine our identity, strengthen our exhibition programme, build a comprehensive educational offer, including initiatives for young people and develop our integrated model of digital art programming alongside creative workspace provision.

Over this time, we expanded across five sites to support a total of 280 studios. These years allowed us to test, learn, and sharpen our focus - doing less, but better - and to evolve from a small, DIY team into a professionalised organisation with defined roles and policies, a period of consolidation that also led to our National Portfolio Organisation status with Arts Council England.

Our final year at London City Island was shaped by a number of new developments:

– guest-curated exhibitions by Helen Starr and Kinnari Saraiya that expanded our networks and enabled us to explore diverse cultural narratives.

– the launch of our first residency programme in partnership with Goldsmiths, a natural progression for an organisation rooted in studios, which we plan to continue.

– a new format for our artistic gaming programme, XYZ, shifting from working with game design students to engaging younger participants from age 11 with no prior technical experience. Delivered during school holidays in partnership with local youth charity Sirlute, the 2D game-making approach proved more accessible and impactful, and will be developed further

– the closure of our Peckham studio site, resulting in the loss of 50 studios and bringing to an end eight years of presence in Southwark. While challenging, this moment reaffirmed the central importance of affordable workspace to our mission and strengthened our commitment to securing a long-term, unified site for our activities.

Leaving London City Island marks a significant shift. Our move to Camden to open a new Digital Art Centre brings most of our operations together under one roof for the first time, with 100 workspaces located alongside our exhibition and education spaces. This more central location allows us to scale up our artistic and educational offer, engage wider audiences, and carry forward the institutional yet experimental spirit that defines arebyte into its next chapter.



Claudel Goy
Managing Director



Our creative focus 2023–2026:
The Body, The Mind, The Soul

Exploring the human condition, reflecting on the nuance of individual and collective existence within the changing world that now shapes us.

The Body, The Mind, The Soul

Art Programme 2024/25

2024/25 continues our artistic programme theme: The Body, The Mind, The Soul – an inquiry into what it means to be human as technological systems reshape how we perceive the world, our identity, and collective life. The programme closes our London City Island chapter after eight years and over 60 exhibitions and events, taking arebyte from an experimental project space to one of the UK's leading digital art spaces. It also marks the end of my time as Creative Director. I founded arebyte 12 years ago and have led its artistic programme and vision since; I now join the board, making way for new voices.

Across the year, four solo and group exhibitions explore the programme's themes through different lenses.

Murthovic & Thiruda's Fragments of a Panorama, curated by Kinnari Saraiya, moves through collective memory and archiving, remixing cultural identity in pre- and post-colonial India through AI, film, 3D printing, and immersive formats.

Dian Joy's Alexandria's Genesis re-surfaces a 1998 fanfiction/copy-paste myth about "perfect" bodies, unpacking internet folklore and the production of the self, while mapping how algorithms reward the viral and the sensational. Assemblages of Being, by UCL East BA Media students, continues arebyte's commitment to emerging practice and academic partnerships, presenting seven game-engine works exploring autonomy, memory, and decision-making.

What Is It Like?, curated by Helen Starr and featuring works by Anna Bunting-Branch, Choy Ka Fai, Damara Inglês, Katarzyna Krakowiak, Lawrence Lek, and Kira Xonorika, draws on Thomas Nagel's 1974 essay What Is It Like to Be a Bat? to examine subjective experience, consciousness, and AI sentience. Using sliding panels that trigger the works, the exhibition turns the gallery into a playable model of mind and machine.

Funded by the British Council as part of the UK–Poland Year, What Is It Like? travels to Wrocław, Poland to take part in the WRO Biennale 2025.

As part of our educational programme, alongside the Digital Training Sessions and XYZ programmes, we launch our first Digital Art Residency in partnership with Goldsmiths University, supporting Ayesha Sureya, Josha Eiffel, and Zhiyan Cai as they explore anti-colonial practice, class struggle, mythology, and femininity.

The programme explores how technology shapes human life – how we see our bodies, how we think and remember, how ideas and stories spread, and how we make sense of ourselves and the world around us.

This year reaffirms arebyte's commitment to digital art as imaginative cultural critique: a space where audiences don't only view technology's impact, but move through it, testing how the body, the mind, and the search for meaning continue to evolve.



Nimrod Vardi
Founder & Creative Director (2013–2025)

Farewell to arebyte

It's hard to believe it's been 12 years since arebyte was first launched in Hackney Wick. Now, the time has come for me to step down as Creative Director and make space for new energy, ideas, and perspectives to lead the artistic programme into its next phase.

arebyte has always been a forward-thinking, dynamic, and independent organisation, making its own path within London's artistic landscape.

As a child of the '80s, my fascination with and appreciation of computers has been an integral part of how I see the world, and when the idea came to open a space that brings this love into my artistic and curatorial practice, it made sense. It was natural.

When I founded arebyte, digital art was still considered a niche. While many artists had been making pioneering work in this space for decades, and although London has a history of this medium going back to the 1960s, there were only a few spaces giving visibility to digitally born work—galleries and institutions such as Furtherfield and FACT in the UK and Rhizome in the US, to name a few.

We were called experimental, and we embraced it.

Now, in 2025, the landscape has changed significantly. Digital art is no longer on the fringes—it is being discussed, recognised, and exhibited across the spectrum of the art world. Major institutions are dedicating entire exhibitions to the field, while smaller galleries and project spaces continue to promote its evolution. Digital practices are now taught in schools, academies, and universities; auction houses, commercial galleries, and art fairs actively sell digital works, and immersive installations are being experienced by millions of audiences worldwide. The arena continues to expand, encompassing a broad range of forms and experiences, from immersive installations and NFTs to artistic video games and interactive artworks, and is steadily gaining mainstream recognition.

I truly believe arebyte played a meaningful role in that shift. Though small in scale, we had the ambition to push forward. We've built an international reputation for commissioning and presenting cutting-edge, critical, and ambitious work. We've collaborated with pioneering artists, pushed boundaries, and curated exhibitions that took risks and asked crucial questions.

So many people have been part of arebyte's story: trustees, team, friends and family, curators, producers, technicians, designers, programmers, workshop leaders, studio managers, tenants, partners, and, of course, the audiences—above all, the artists who entrusted us with their work and ideas. I'm deeply grateful to everyone who has contributed to what arebyte has become. Thank you!

arebyte is in the brilliant hands of our Managing Director, Claudel Goy, who has been shaping its path over the past eight years, guiding it with clarity, vision, and dedication—from a small project space to a National Portfolio Organisation. I know arebyte's future is in great hands with her leading the way.

I will remain close to arebyte. I will join our wonderful board of trustees and continue to champion the gallery's mission—to experiment, be curious, and continue to push the boundaries of art.

With deep gratitude, appreciation, and a sense of awe.

We are byte!



Nimrod Vardi
Founder & Creative Director (2013-2025)

Exhibition, 11 Jul – 13 Oct 2024

Fragments of a Panorama

Curated by Kinnari Saraiya

Murthovic and Thiruda

Since 2016, Murthovic and Thiruda have taken on the role of archivists for their ongoing project, Elsewhere in India, remixing and fragmenting millennia of South Asian cultural traditions, sonic and visual heritage, and classical dances of India. Fragments of a Panorama explores cultural heritage, digital technology, and speculative futures through film, interactive experiences, video games, and sculpture, as a commissioned chapter within this broader exploration.

The topology of Fragments of a Panorama is built on layers of destruction, construction, and reparation, connecting us to generations past and future. Through the malleability of space-time in virtual AI-rendered worlds, the exhibition introduces immersive experiences across various states and technological landscapes, transporting us to Elsewhere in India.





Murthovic & Thiruda, *Fragments of a Panorama*, 2024. Images: Devika Bilimoria.

Artist development programme Apr 2024

Hotel Generation

Participants

GWENBA (Cardiff)
Dian Joy (London) – winner
Tyler Mellins (Sheffield)
Daira Ronzoni (Dundee)
Rebecca Saw (Derby)
Yudi Wu (Exeter)

Mentoring Partners

New Media Scotland, Edinburgh
Mediale, York
G39, Cardiff
Knowle Media Centre, Bristol

Panel of Judges

Sarah Cook (Professor, University of Glasgow)
Zhang Ga (Chronus Art Center, Shanghai)
Nora N. Khan(Biennale de l'Image en Mouvement)
Alain Servais (Art collector, The Servais Family Collection)
Winnie Soon (Associate Professor,UCL Slade School of Fine Art)

arebyte's yearly artist development programme *hotel generation* mentors the next generation of UK digital artists during the critical early stages of establishing a career in the arts. It equips young artists with the ability to manage sustainable careers and expose them to new audiences in London, with the aim to expand their network and foster new opportunities.

Six participants from UK cities are selected through an open call to take part in a development programme including curatorial guidance, crit by guest artists, studio visits, digital skills and coding workshops, fundraising and marketing workshops. This year, arebyte partnered with the following organisations to mentor the young artists: New Media Scotland, Mediale, G39 and Knowle West Media Centre.

The programme culminates in a solo show at arebyte Gallery for the winning artist selected by a panel of judges, with Dian Joy chosen as this year's recipient.



Tyler Mellins, 'Receiver' (2022). Installation view 'Dark Echoes', Site Gallery, Sheffield. Image: Jules Lister

Hotel Generation Winning Exhibition Nov 2024 – Jan 2025

Alexandria’s Genesis

Dian Joy

Alexandria’s Genesis, a solo exhibition by British-Nigerian artist Dian Joy, examines how digital folklore shapes self-perception and social ideologies, with a particular focus on the role of the gaze in perpetuating myths about the body. Stemming from a widely circulated fanfiction entitled Purple Eyes and Other Interesting Anomalies, written in 1998 by Cameron Aubernon, the exhibition delves into the internet myth of Alexandria’s Genesis. This viral lore describes an idealised genetic condition, marked by pale skin, purple eyes, extended lifespan, immunity to disease, and freedom from bodily waste as well as unwanted hair growth.





Dian Joy, *Alexandria’s Genesis*, 2024. Images: Devika Bilimoria

Group Exhibition Feb–Apr 2024

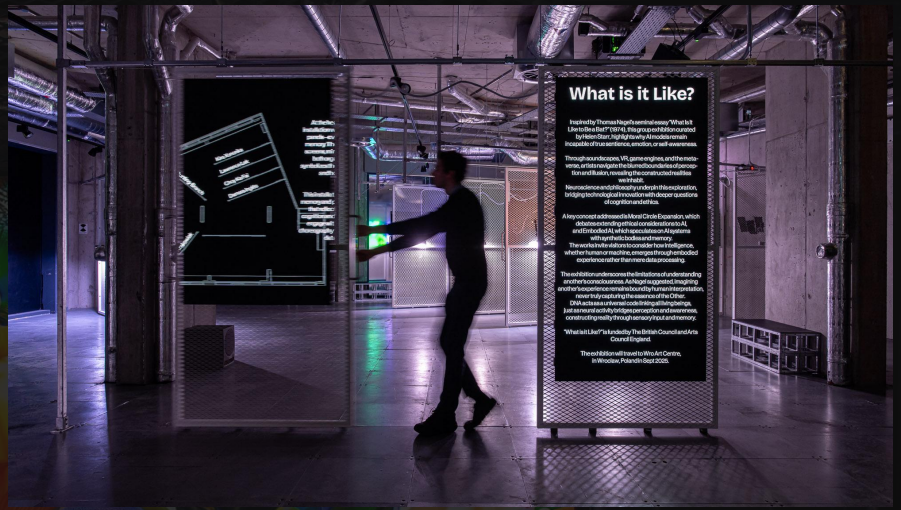
What is it Like?

Curated by Helen Starr

Anna Bunting-Branch
Choy Ka Fai
Damara Inglês
Katarzyna Krakowiak
Lawrence Lek
Kira Xonorika

What Is It Like? is a group exhibition that explores the nature of subjective reality, inspired by Thomas Nagel's seminal 1974 paper, What Is It Like to Be a Bat?. Curated by Helen Starr, the exhibition reflects her practice of investigating the brain as a machine that constructs tailored realities. The exhibition delves into language, memory, and the boundaries of consciousness, shedding light on why AI models currently remain incapable of true sentience, emotion, or self-awareness.

Through artworks employing soundscapes, VR, game engines, and the metaverse, it invites viewers to navigate the layered complexities of perception, experience, and consciousness—mirroring with its interactive stage-crafting how AI technologies generate immersive yet illusory realities. Featuring artworks by Anna Bunting-Branch, Choy Ka Fai, Damara Inglês, Katarzyna Krakowiak, Lawrence Lek and Kira Xonorika, the exhibition celebrates how artists use AI tools and techniques to craft cultural meaning, bridging creativity, innovation and humanity into our rapidly evolving technological landscape.





What Is It Like? , 2024. arebyte Gallery, London. Images: Devika Bilimoria.

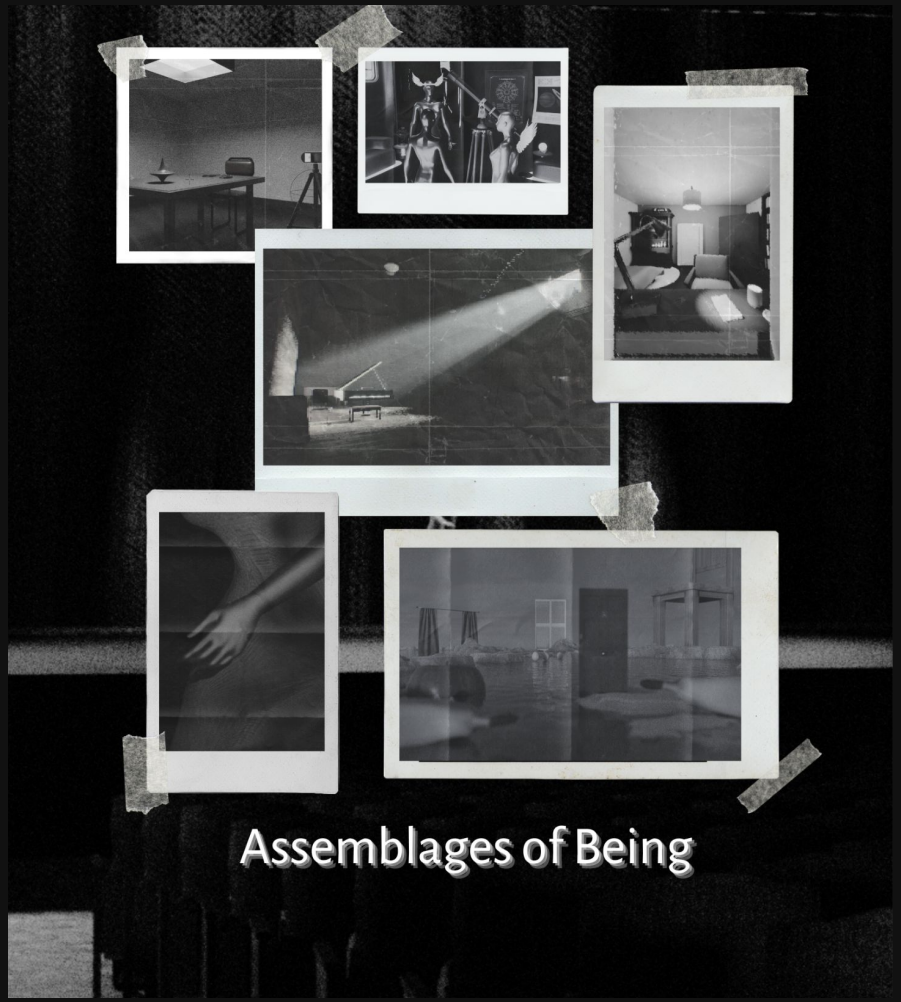
University residency, Jun 2024 – Feb 2025

Assemblages of Being

UCL BA Media students: **Imogen Adeoye, Joe Cunningham, Ranya Dizayee, Lidia Tirado Gomez, Ali Jamil, Daisy Lang, Stephanie Lin, Haoen Li, Peter Popov, Hany Radwan-Radulescu, Rundong Sang, Uliana Sadovskaya, Nikoletta Varga, Chuhan Wang, Aaron Wang, Ruoyu Wang,, Yang Wang, Yibing Wang, Shutong Xu, Dan Xue, Eric Wei**

Assemblages of Being is a group exhibition by UCL BA Media students responding to arebyte's focus on The Body, the Mind, and the Soul which explores the complexity of existence both individual and collective, within a world reshaped by technological transformation.

Developed with support from arebyte and UCL tutors, the students present interactive game-engine projects examining the impact of merging human consciousness with digital realms, raising questions about autonomy, collective intelligence, and the influence of technology on human perception and decision-making.



Self-curated artist-led programme, Apr 2024 – Mar 2025

The Artist Chain

Ru Kim
Matthieu La-Brossard
Alexandra Sheherazade Salem
Xheneta Imeri
Fatemeh Afimoh Kazemi
Zelikha Zohra Shoja
Henry Lai-Pyne
Lucas Horta
Jake Starr
Kalanjay Dhir
Tiyan Baker
Kent Chan
Nina Djeki
Aram Lee

The Artist Chain is an online self-curated artist-led programme, where arebyte selects the first artist of the chain, who then invites the next artist to participate, creating an endless digital trail of works. The links created through the Artist Chain present a variety of ideas, concepts and mediums from different parts of the world, forming a dialogue between peer groups.





Top: Kalanjay Dhir - Immersion: Parra River Patch, 2024 | Bottom: Lucas Horta - Pinocchio, 2024

Digital Training Session – Creative workshops

Digital Training Sessions

Practical techniques for digital making.

From introductory to more advanced sessions, the creative courses led by artists provide hands-on tools for all educational levels.

Digital Training Session, March 2025

Introduction to Arduino

Robert Hall

In this two-part workshop series introduces participants to integrating Arduinos into creative practices, from interactive artworks, smart installations, to custom controllers. Suitable for both beginners and those with prior experience, the hands-on programme enable attendees to design interactive systems. Full participation to the workshops develops skill in building both basic and wireless-enhanced projects, unlocking new dimensions for artistic expression.



Digital Training Session, May 2024 & Sep 2024

AI Image Generation Workshops

James Irwin

In this four-part workshop series, artist James Irwin teaches participants about the concept of "prompting" in AI image generation, where text-based inputs are used to instruct AI systems to create images. They explore how prompts influence image style, composition, and genre, often resulting in images with artificial traits. Participants experiment with creative prompts to identify flaws in these systems and consider whether AI image generation could revolutionize digital image-making.

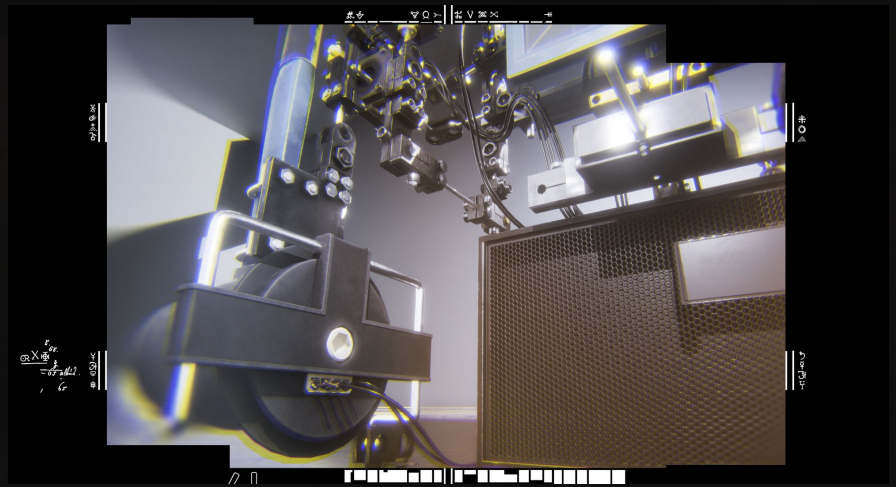


Digital Training Session, Nov 2024

Unreal Engine Workshops

James B Stringer

This beginner and intermediate workshop series (with two sessions in each), led by artist James B Stringer, explores the use of video game development platform Unreal Engine in a fine art practice, demystifying the engine and introducing participants to many of its features and use cases. Beginners familiarise themselves with how to use the program's features and bring 3D scans into the engine. Intermediates look at more advanced game coding, working towards building and publishing their own project in Unreal Engine.



Game Design Workshops, Summer 2024

XYZ with Sirlute

XYZ is arebyte's yearly initiative for nurturing young talents' creative digital skills. Each year, arebyte invites an artist to run a creative course around artistic games and world-building. For 2024–25, the programme is delivered in partnership with Sirlute as a four-part creative game design course for young people aged 13–16.

Across the programme, participants develop their own 2D Game Boy–style game using GB Studio, guided by workshop facilitator Joseph Whitmore. Beginning at arebyte Gallery with an exclusive viewing of Fragments of a Panorama, the course combines hands-on world-building and character development with digital asset creation and game programming. Participants work with open-source tools including Piskel and Tiled before importing assets into GB Studio and using visual scripting to build interactive, narrative-driven gameplay.

The programme concludes with a guest presentation from a leader in the games industry, offering insight into professional pathways, pitching, publishing and promotion. Participants finish the course with a completed 2D game, an understanding of narrative and character development from concept to gameplay, and practical knowledge of how games are produced and shared within the video games industry.



Image: Norika Pacarada

Affordable Creative Workspace

arebyte supports London’s creative community by working with private landlords, developers, and local authorities to provide affordable working spaces. Through placemaking initiatives, we’ve built a thriving community of over 300 artists, makers, and designers across the city.

In January 2025, we opened a new site in Mitcham (South West London)) with 48 studios, while the closure of our Peckham site at Old Kent Road in March 2025 ended eight years of presence in Southwark and the loss of 50 studios. These changes reinforced the importance of affordable workspace to our mission and the need for a consolidated, long-term home for our activities. Some artists from our Old Kent Road site relocated to our Bethnal Green and Mitcham sites, ensuring continuity for our creative community.

At the end of March 2025, we signed for 100 studios in Camden, scheduled to open in May 2026. This strategic move marks the beginning of relocating our public programme to Camden, bringing most of our operations under one roof while the studios at London City Island continue to operate. By combining exhibitions, education, and workspaces, the Camden site realises our vision of a Digital Art Centre. Once fully operational, arebyte will support a total of 270 studios across East and South London, fostering a vibrant community of 300 artists, creative businesses, and digital practitioners.





Images: Niki Tse.

Impact



- 9,044 onsite visitors
- 192,912 views with 33.1% in the UK and with Brazil, USA, and India being the following top 3 countries.
- 2 solo commissions, 2 group shows, 14 online works involving all together the participation of 45 talented artists.
- 41 mentorship sessions and 10 workshops to support the development of 69 digital practitioners in education and early stages of their career.
- 16 digital experts participating in talks, exhibition reviews, judging panels, and publications.

Murthovic & Thiruda, *Fragments of a Panorama*, 2024. Images: Devika Bilimoria.

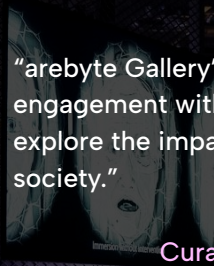
Press Highlights

“At the heart of this exhibit is an exploration of the boundaries of consciousness and What Is It Like? offers some strong statements about the human and the technological, arguing that current models of AI are incapable of sentience, emotion, or self-awareness, and shedding light on why current debates about AI are lacking.”

What is it Like? Reviewed by
Barry Taylor, Trebuchet (2025)

“I was doubly impressed by the screens on racks that you can slide along, and that movement changes the screen’s viewable content – it’s a technology I’ve not seen before, and it’s very impressive.”

What is it Like? Reviewed by
Tabish Khan, FAD Magazine (2025)



“arebyte Gallery’s programme pioneers new forms of engagement with creative technologies, to critically explore the impact of technology in contemporary society.”

Interview with *Fragments of a Panorama*
Curator Kinnari Saraiya in FLO London (2024)

“*Alexandria's Genesis* is a study of how ideas spread in the digital age. Dian's work reveals how myth and similar viral phenomena mutate to survive within algorithmic systems.”

Alexandria’s Genesis reviewed by
Nora O Murchú, Anti-Materia (2025)



Report of the Trustees

Report of the Trustees

The trustees present their annual report together with the charity's statement of accounts for the financial year that ended 31 March 2025. The financial statements comply with the Charity Act (2011), arebyte's CIO constitution ('foundation model' offered by the Charity Commission), and the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

I. Objective and activities

In pursuing arebyte's charitable objectives through its main activities, the trustees hold regard to the Charity Commission's guidance on public benefit. The organisation's charitable objectives as registered with the Charity Commission are to advance education in the fields of digital and performance art by the establishment and maintenance of an art gallery, and in particular the production of artistic projects, and facilitating the development of emerging artists and their audiences.

Founded in 2013, arebyte is a leading organisation in the field of digital and emerging media art, exploring the impact of technology in our contemporary society through an ambitious programme of exhibitions, performances, workshops, and educational activities both in person and online.

Based in London, our work spans Virtual Reality, Augmented Reality, Motion Capture, Computer Generated Images, Net.Art, Artificial Intelligence, blockchain technology, and more, pushing the boundaries of the artistic medium, curatorial practices and audience engagement.

In parallel with our artistic programme, arebyte supports London's creative community by working with private landlords, developers, and local authorities to provide affordable studios and co-working spaces. Through these placemaking initiatives, we've built a thriving community of 0ver 300 artists, makers, and designers across the city.

Over the past decade, arebyte has supported more than 1,700 creatives and collaborated with institutions such as the Serpentine, Tate Modern, Goldsmiths University, University College London, and Ars Electronica.

Our exhibitions have toured internationally to Berlin, Ljubljana, Wroclaw, The Hague, Paris, Vienna, New York, Shanghai, and Seoul.

After 12 years in East London, we have entered an exciting new chapter of development as we relocated our art programme to our new site in Camden, which also houses 100 artist studios and creative offices.

This move supports our continued expansion as we work towards our long-term goal: the creation of London's first Digital Art Centre – a permanent space dedicated to shaping today's culture.

Our core values

As an experimental institution in digital culture, arebyte is guided by the following values

Critical Experimentation in Creative Technology

We approach technology as a site of inquiry rather than a neutral tool. Through experimental research and development, we push the boundaries of artistic practice while critically examining how technologies shape social, cultural, and political realities. Our work brings together art, humanities, and science to explore both the possibilities and consequences of technological systems.

Diversity of Perspectives and Cultural Agency

We believe meaningful digital culture must reflect a plurality of voices, identities, and lived experiences. Diversity and inclusion are embedded in how we curate, collaborate, and programme — not as representation alone, but as a framework for cultural relevance, critical dialogue, and shared authorship. We actively work to address structural imbalances in both the art and technology sectors.

Radical Collaboration and Open Exchange

Collaboration is central to our methodology. We cultivate environments where artists, technologists, curators, researchers, and communities work together, sharing knowledge and expertise through open, process-led exchange. These collaborations enable new forms of practice, experimentation, and long-term relationships.

Environmental Responsibility in Digital Practice

We recognise the environmental impact of digital culture and commit to developing more sustainable approaches to digital art production, exhibition-making, and distribution. Sustainability is integrated into our curatorial thinking, technical processes, and organisational decisions, with the aim of contributing to sector-wide learning and change.

Talent Development and Artist-Centred Support

We are committed to nurturing creative practitioners at all stages of their journeys — from young people encountering digital tools for the first time to artists at more established points in their careers. Through education, mentorship, affordable workspaces, and production support, we create accessible pathways that enable experimentation, risk-taking, and the development of sustainable practices within an evolving digital landscape.

arebyte Digital Art Centre

The Camden chapter

The strategic relocation to Camden at the end of March 2025 marks a key step toward arebyte's long-term vision of a Digital Art Centre – a dedicated base for ambitious commissions, public programmes and critical engagement with technology-driven culture.

Housed in the former British Transport Police Headquarters, **the temporary site functions as a pilot space where we test and articulate this vision publicly, and embed the infrastructure, identity, and programming that defines it.**

These years allow us to demonstrate a sustainable model for artistic experimentation, digital production, learning, and public engagement that can be scaled to a permanent digital art centre, supporting the growth of digital practitioners.

For the first time, exhibitions, residencies, affordable workspaces, research, and education operate under one roof, forming an integrated ecosystem that nurtures a community of artists and creative businesses.



Image: Devika Bilimoria.

II. Governance & Management

Recruitment and appointment of trustees

The members of the Board are the trustees of the charity under charity law. They are the only voting members. Each trustee is appointed for a term of 2 years. All trustees offer their services on a voluntary basis and no funds are held as custodian trustees.

In selecting a new trustee, the trustees must have regard to the skills, knowledge and experience needed for the effective management of the charity. Appointment of trustees is by resolution passed at a properly convened meeting of trustees. Before or on the appointment of a new member of the trustee body, a candidate is provided with a copy of the constitution and the latest Trustees' Annual Report and statement of accounts.

Organisation

The day-to-day direction of arebyte's affairs is the responsibility of the Managing director who reports to the Board during the trustee's meeting and in between meetings, as detailed in arebyte Delegation scheme document.

Risk Management

The major risks to arebyte's activities and reputation are identified by the Trustees and logged in the risk register under the categories Finance & Enterprise, Governance, Programme, People, Project, Environment. The risk register is reviewed at each Trustees meetings, with additional reviews conducted as necessary for urgent actions.

arebyte rates the importance of risks through consideration of the likelihood of an event occurring, and the seriousness that would arise if the event were to occur. Preventive mitigation actions to reduce the likelihood and/or seriousness are identified, and implemented as a priority for higher risks.

III. Achievements & Performance

Programme of activities

Our annual programme provides opportunities for creative professionals, children, and young people working within digital cultures to develop skills, gain professional guidance, participate in public exhibitions and workshops, and engage with critical and experimental digital practices.

As part of our triennial theme The Body, The Mind, The Soul (2023–2026), we invited artists, curators, creative technologists, researchers, and writers to contribute to our exhibition programme.

These collaborations resulted in a rich array of outputs, including 2 solo commissions, 2 group shows and 14 online works, involving 45 artists in total. We also invited 6 digital experts to contribute to the exhibition programme through panel discussions, exhibition reviews, and essays for exhibition booklets, enriching the programme with critical perspectives and professional insight.

Our educational programme, developed in partnership with art and educational institutions, provides hands-on learning in creative media technologies and supports the growth of children, young people, and early-career digital practitioners. Together, we delivered 10 workshops and 41 curatorial mentorship sessions, reaching 69 participants. The programme also included judging panels led by digital experts, offering professional feedback and guidance to support participants' creative development.

Attendance and Public Reception of our Programme

arebyte continues to engage a diverse audience of both children and adults. Over the past 12 months, the programme attracted 9,044 onsite visitors, representing a stable level of in-person engagement compared to previous years.

Attendance remained broadly consistent with the previous period (10,017 in 2023/24), reflecting sustained audience interest and the programme's ability to maintain reach across diverse programming.

Our online presence continued to grow, particularly via Instagram and our website, reflecting the expanding reach of our programme nationally and internationally.

Instagram, our primary online presence,saw a 782% growth in views from the previous period, with 104,229 total views and 15.6k profile visits. Our website also attracted 66,529 users, with 25,078 of these being new users, demonstrating a consistent trend of reaching a wider online audience, worldwide. Of the total views, 33.1% were from the UK, with the remaining audiences coming from 147 countries worldwide. After the UK, Brazil, the United States and India were the top three countries.

The strong engagement from India reflects the impact of our exhibition Fragments of a Panorama, which foregrounded Indian heritage artists and explored themes drawn from Indian culture, resonating with audiences in India and across the global diaspora.

Creative Workspace provision

In January 2025, we opened a new site in Mitcham (South West London)) with 48 studios, while the closure of our Peckham site at Old Kent Road in March 2025 ended eight years of presence in Southwark and the loss of 50 studios. These changes reinforced the importance of affordable workspace to our mission and the need for a consolidated, long-term home for our activities. Some artists from our Old Kent Road site relocated to our Bethnal Green and Mitcham sites, ensuring continuity for our creative community.

At the end of March 2025, we signed for 100 studios in Camden, scheduled to open in May 2026. This strategic move marks the beginning of relocating our public programme to Camden, bringing most of our operations under one roof while the studios at London City Island continue to operate. By combining exhibitions, education, and workspaces, the Camden site realises our vision of a Digital Art Centre. Once fully operational, arebyte will support a total of 270 studios across East and South London, fostering a vibrant community of 300 artists, creative businesses, and digital practitioners.

IV. Financial Review

This financial year covers the period from April 1, 2024, to March 31, 2025.

Performance

This year total income was £823,166, compared with £938,535 in 2023/2024. Income from charitable activities decreased to £643,709 (2023/2024: £842,499). This reduction was primarily driven by lower workspace rental income of £486,860 (2023/24: £685,822), largely resulting from the loss of 65 studios at our Camberwell studio complex, which closed in January 2023. At the same time, donations increased to £188,457 (£96,036 in 2023/24), reflecting capital and revenue contributions secured from landlords in relation to some of the meanwhile properties we operate.

Efficiency

arebyte is focused on delivering the greatest possible public benefit to the widest possible public; this requires to keep our support costs and overall return on investment under close scrutiny. In 2024/2025 arebyte's support costs increased slightly to £64,044 (2023/2024: £59,925).

Reserves policy

The Trustees review arebyte's reserves policy annually to assess the balance between income and expenditure and to ensure sufficient funds are available to meet liabilities. The charity's reserves policy is to maintain funds equivalent to 3–6 months of anticipated expenditure.

At the end of the financial year, reserves totalled £338,574 (2023/24: £290,050). In line with strategic priorities, reserves have been both built and partially deployed to support the development of the Digital Art Centre in Camden, explaining the higher reserve level while maintaining long-term financial resilience.

V. Reference & administrative details

Charity name:	arebyte CIO
Charity type:	Charitable incorporated organisation
Charity number:	1167185
Registration date:	18 May 2016
Principal office:	25–27 Camden Road, NW1 9LN London
Trustees:	Jonatan Jona Guy Armitage Sumit Paul Choudhury Nimrod Vardi Eva Pascoe James Viggers
Financial year end:	31 March
Independent examiner	Morris Crocker Lake House 2 Port Way Port Solent, Hampshire PO6 4TY
Bankers:	HSBC Bank plc 48 Canada Square London E14 5HQ PayPal (Europe) S.à.r.l. et Cie, S.C.A, 22–24 Boulevard Royal, L–2449, Luxembourg

VI. Statement of Trustees' responsibilities

The trustees are responsible for preparing the Trustees' Annual Report and the statement of accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The trustees have had due regard to guidance published by the Charity Commission on public benefit. They believe the activities and achievements discussed in this report clearly show how the charity brings benefit to the public. The trustees are not aware and have no knowledge of any serious incidents or other such matters that should be reported to the Commission.

Approved by order of the board of trustees on the 22nd of January 2026 and signed on its behalf by:



Guy Armitage – Chair
January 2026

VII. Independent examiner's Report to Trustee

I report to the charity trustees on my examination of the accounts of arebyte (the Trust) for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of
accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Stuart Mackie 22/01/2026

S F Mackie, FCA Morris Crocker Chartered Accountants Morris Crocker Lake House 2 Port Way, Port Solent, Hampshire PO6 4TY

AREBYTE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	143,457	45,000	188,457	96,036
Charitable activities	3				
Programme and Studios		489,409	145,300	634,709	842,499
Total		632,866	190,300	823,166	938,535
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		584,342	190,300	774,642	853,572
NET INCOME		48,524	-	48,524	84,963
RECONCILIATION OF FUNDS					
Total funds brought forward		280,050	10,000	290,050	205,087
TOTAL FUNDS CARRIED FORWARD		328,574	10,000	338,574	290,050

The notes form part of these financial statements

AREBYTE

BALANCE SHEET 31 MARCH 2025

	Notes	2025 £	2024 £
FIXED ASSETS			
Tangible assets	9	11,642	11,098
CURRENT ASSETS			
Debtors	10	22,394	49,628
Cash at bank		415,502	391,339
		437,896	440,967
CREDITORS			
Amounts falling due within one year	11	(110,964)	(162,015)
NET CURRENT ASSETS		326,932	278,952
TOTAL ASSETS LESS CURRENT LIABILITIES		338,574	290,050
NET ASSETS		338,574	290,050
FUNDS	13		
Unrestricted funds		328,574	280,050
Restricted funds		10,000	10,000
TOTAL FUNDS		338,574	290,050

The financial statements were approved by the Board of Trustees and authorised for issue on 22nd of January 2026 and were signed on its behalf by:



J Jona - Trustee

The notes form part of these financial statements

AREBYTE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	15	33,199	162,824
Net cash provided by operating activities		33,199	162,824
Cash flows from investing activities			
Purchase of tangible fixed assets		(9,036)	(16,406)
Net cash used in investing activities		(9,036)	(16,406)
Change in cash and cash equivalents in the reporting period		24,163	146,418
Cash and cash equivalents at the beginning of the reporting period		391,339	244,921
Cash and cash equivalents at the end of the reporting period		415,502	391,339

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation
The charity is exempt from tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

continued…

2. DONATIONS AND LEGACIES

	2025	2024
	£	£
Donations	188,457	96,036

Donations in kind totalling £92,952 were received for Google Ads. A restricted donation of £45,000 was received from Clarion Housing Property Development Services Limited as a fit-out contribution to the capital refurbishment of the Mitcham studio.

Unrestricted donations consisted of £17,500 received from Clarion House, £32,105 from Regal Barkwest as a contribution to the operational costs for the Old Kent Road studio site, and £900 amounting from individual giving.

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2025	2024
		£	£
Grants	Programme and Studios	143,300	143,586
Curatorial income	Programme and Studios	1,250	1,250
Ticket sales	Programme and Studios	1,299	2,541
Co-commission fee	Programme and Studios	2,000	4,300
Studio rental income	Programme and Studios	486,860	685,822
Venue hire income	Programme and Studios	-	5,000
		634,709	842,499

Grants received, included in the above, are as follows:

	2025	2024
	£	£
Greater London Authority - Royal Docks Internship Programme	-	2,586
British Council Polska	20,000	12,500
Social Sciences and Humanities Research Council	-	13,000
Leamouth Limited Partnership	-	200
UCL East	-	2,000
ACE Arts Council England - National Portfolio Organisation (NPO)	113,300	113,300
Outset Contemporary Art Fund	10,000	-
	143,300	143,586

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Programme and Studios	710,598	64,044	774,642

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

5. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Programme and Studios	61,224	108	2,712	64,044

Support costs, included in the above, are as follows:

Management

	2025 Programme and Studios	2024 Total activities
	£	£
Wages	49,361	44,186
Postage and stationery	5,336	5,100
Staff training	1,103	608
Travel & hospitality	5,424	7,342
	61,224	57,236

Finance

	2025 Programme and Studios	2024 Total activities
	£	£
Bank charges	108	169

Governance costs

	2025 Programme and Studios	2024 Total activities
	£	£
Accountancy and consultancy	1,890	1,756
Independent examiners fee	822	765
	2,712	2,521

6. TRUSTEES' REMUNERATION AND BENEFITS

In terms of remuneration of trustees, the charity uses as basis for its governance the model constitution provided by the Charity Commission, specifically clause 6. Of the charity trustees in 2024/25, no trustee was compensated for their services during the financial year, which means in reference to clause 6.(3)(g) that all of the charity trustees then in office were not in receipt of remuneration or payments authorised by clause 6.

continued…

6. TRUSTEES' REMUNERATION AND BENEFITS - continued

Trustees' expenses

There were no trustee's travel expenses paid for the year ended 31 March 2025 (2024: nil).

7. STAFF COSTS

	2025 £	2024 £
Wages and salaries	132,332	121,748
	132,332	121,748

Key management remuneration

During the year, key management personnel comprised of the Managing Director who earned remuneration of £64,260 (2024: £58,915).

The average monthly number of employees during the year was as follows:

	2025	2024
Administration	1	1
Charitable activities	2	3
	3	4

No employees received emoluments in excess of £60,000.

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2023/24

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	96,036	-	96,036
Charitable activities			
Programme and Studios	698,913	143,586	842,499
Total	794,949	143,586	938,535
EXPENDITURE ON			
Charitable activities			
Programme and Studios	719,986	133,586	853,572
NET INCOME	74,963	10,000	84,963
RECONCILIATION OF FUNDS			
Total funds brought forward	205,087	-	205,087
TOTAL FUNDS CARRIED FORWARD	280,050	10,000	290,050

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

9. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
COST				
At 1 April 2024	31,082	47,276	931	79,289
Additions	8,917	-	119	9,036
At 31 March 2025	39,999	47,276	1,050	88,325
DEPRECIATION				
At 1 April 2024	19,994	47,276	921	68,191
Charge for year	8,441	-	51	8,492
At 31 March 2025	28,435	47,276	972	76,683
NET BOOK VALUE				
At 31 March 2025	11,564	-	78	11,642
At 31 March 2024	11,088	-	10	11,098

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	22,091	49,628
Other debtors	303	-
	22,394	49,628

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	21,040	22,499
Social security and other taxes	2,868	-
Studio holders deposits	43,801	93,220
Accruals and deferred income	43,255	46,296
	110,964	162,015

	2025 £	2024 £
Brought forward	44,460	16,696
Amount released to incoming resources	(44,460)	(16,696)
Amount deferred in year	19,451	44,460
Carried forward	19,451	44,460

Deferred income represents studio rents received in advance.

continued…

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
Fixed assets	11,642	-	11,642	11,098
Current assets	427,896	10,000	437,896	440,967
Current liabilities	(110,964)	-	(110,964)	(162,015)
	328,574	10,000	338,574	290,050

13. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds £	At 31.3.25 £
Unrestricted funds			
General fund	280,050	48,524	328,574
Restricted funds			
British Council Polska	10,000	-	10,000
TOTAL FUNDS	290,050	48,524	338,574

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	632,866	(584,342)	48,524
Restricted funds			
British Council Polska	20,000	(20,000)	-
UCL East	2,000	(2,000)	-
ACE Arts Council England - National Portfolio Organisation (NPO) 2023-2026	113,300	(113,300)	-
Clarion Housing Property Development Services Ltd.	45,000	(45,000)	-
Outset Contemporary Art Fund	10,000	(10,000)	-
	190,300	(190,300)	-
TOTAL FUNDS	823,166	(774,642)	48,524

13. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	205,087	74,963	280,050
Restricted funds			
British Council Polska	-	10,000	10,000
TOTAL FUNDS	205,087	84,963	290,050

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	794,949	(719,986)	74,963
Restricted funds			
British Council Polska	12,500	(2,500)	10,000
Greater London Authority	2,586	(2,586)	-
Social Sciences and Humanities Research Council	13,000	(13,000)	-
Leamouth Limited Partnership	200	(200)	-
UCL East	2,000	(2,000)	-
ACE Arts Council England - National Portfolio Organisation (NPO) 2023-2026	113,300	(113,300)	-
	143,586	(133,586)	10,000
TOTAL FUNDS	938,535	(853,572)	84,963

continued…

13. MOVEMENT IN FUNDS - continued

Royal Docks' Internship Programme	An initiative that gives local young people the opportunity to work with organisations in the Royal Docks and the vicinity. Arebyte participated in the scheme and received 50% subsidy to cover the wage of an intern assisting the team.
A New Direction	A one-off payment to cover the costs of additional work from our press and marketing managers to cover for an intern, who's wage was supported by this, who has been working at a reduced rate due to sickness.
British Council Polska	UK/Poland Season 2025 towards the exhibition What is it Like?
Social Sciences and Humanities Research Council	Social Sciences and Humanities Research Council (SSHRC) - Grant towards Cultus by Zach Blas.
Leamouth limited partnership	Ballymore - Contribution to Maria Than Artist Tour event as part of The Islander Festival
ACE Arts Council England - National Portfolio Organisation (NPO)	Arts Council England - National Portfolio Organisation (NPO) 2023-2026
UCL East	UCL East - BA Media - Contribution to University Residency Programme - Exhibition Production costs
Outset Contemporary Art Fund	Partners Grant towards the delivery of arebyte's plugin, a digital tool to disseminate content
Clarion Housing Property Development Services Limited	To support the conversion and fit-out of the Mitcham space to provide functional and affordable creative studios, enabling artists and creative practitioners to work in purpose-built environment.

14. RELATED PARTY DISCLOSURES

No trustee was paid for their function as trustee.

15. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025 £	2024 £
Net income for the reporting period (as per the Statement of Financial Activities)	48,524	84,963
Adjustments for:		
Depreciation charges	8,492	27,590
Decrease in debtors	27,234	25,519
(Decrease)/increase in creditors	(51,051)	24,752
Net cash provided by operations	33,199	162,824

16. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

16. ANALYSIS OF CHANGES IN NET FUNDS - continued

Cash at bank	391,339	24,163	415,502
	391,339	24,163	415,502
Total	391,339	24,163	415,502

AREBYTE

England & Wales - Charity number 1167185

Accounts



Gearebyte

ANNUAL REPORT & ACCOUNTS

2023/2024

3 Foreword

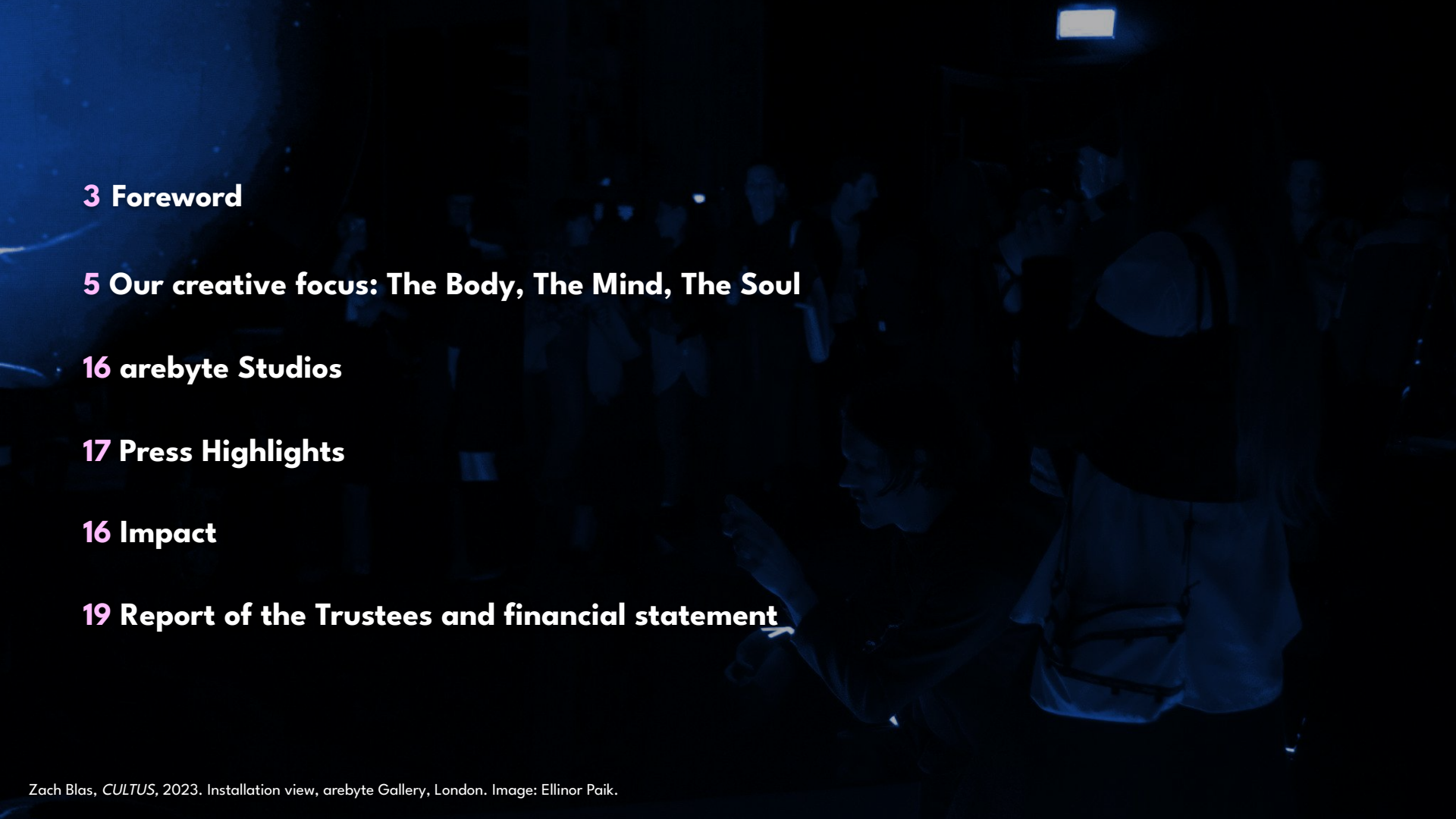
5 Our creative focus: The Body, The Mind, The Soul

16 arebyte Studios

17 Press Highlights

16 Impact

19 Report of the Trustees and financial statement



Zach Blas, *CULTUS*, 2023. Installation view, arebyte Gallery, London. Image: Ellinor Paik.

Foreword

2023/24 has been a pivotal year, marking our 10th anniversary and successful inclusion in Arts Council England's National Portfolio, a key funding programme. This provides crucial stability for the next four years to champion digital art, expand our ambitions, and sustain the vibrant community we've built over the past decade.

We remained dedicated to enhancing our programme through partnerships and collaborations. These alliances strengthen our sustainability, facilitate the exchange of best practices, and extend the life of our projects through touring. By pooling resources and leveraging external expertise, we can develop ambitious programmes, reach wider audiences, and make a greater impact. We commissioned Zach Blas' show with Secession in Vienna and toured it there, we co-curated the online group show *For Data You Are* with Cronus Art Centre in Shanghai, and visited Wro Art Centre in Poland through a British Council grant, which has facilitated larger funding for a touring project in 2025 as part of the Wro Biennale.

We maintain a balance between featuring internationally renowned artists and nurturing emerging talent, reflecting our commitment to community engagement with creative media technology across age groups. Our 2023/24 partnerships with peer organisations such as Quad, Neon, and FACT focused on supporting young artists in the UK. Our ongoing collaboration with UCL East creates opportunities for university BA Media students through placements and residencies. Our artistic gaming programme caters to ELAM Game Design College students, and with our partner youth charity Sirlute, we provide activities for children during school holidays. Together, these initiatives create pathways for aspiring creatives.

Inclusivity remains a guiding principle through initiatives highlighting underrepresented voices, like For Data You Are and To Data You Shall Return and Psychedelia, addressing themes of spirituality and human connection in the digital age from both Chinese and Global South perspectives. We explored diverse cultural narratives, from Vietnamese Buddhism in Homage to Quan to Indigenous South American rituals in Minimal Rituals, fostering dialogue between tradition and contemporary digital practices.

This year, we closed our studio site in Camberwell, a creative hub of 95 artists over seven years. This closure highlights that our growth and staff professionalisation depend on a sustainable model requiring ongoing renewal. When one site closes, finding new spaces becomes a challenge in London's shifting property landscape, often leaving artists vulnerable without immediate alternatives. Affordable workspace remains central to our mission, and this challenge strengthens our commitment to securing a permanent site. We are actively searching for a space that can unify our operations, providing stability and continuity for the communities we support.

Looking to the future, we are committed to creating a dynamic and sustainable environment for digital art. Our vision for a permanent Digital Art Centre is gaining momentum—a dedicated space where tomorrow's culture is shaped, creating an ecosystem to support emerging artists and provide context for the genre. We are grateful for the ongoing support of our partners, artists, and community as we work towards this ambitious goal.

Claudel Goy
Managing Director



The Body, The Mind, The Soul -

Art Programme 23/24

The 23/24 programme marks an exciting and important milestone in arebyte's significant chapter; it is our 10th anniversary year, as well as our first year as a National Portfolio Organisation (NPO). Over the past 10 years, arebyte has evolved from a small project space in a first-floor warehouse in Hackney Wick to one of the leading voices in digital arts in the UK, with audiences and fans worldwide.

In October 2013, we launched arebyte with the exhibition h/u/m/a/n/m/a/c/h/i/n/e by the Japanese artist Irie Takahito, who is also the artist behind our logo and branding. The exhibition presented a series of body-painted cyborgs inspired by the anime Gundam series. Although it did not involve digital technologies per se, it served as a call to action and launched our journey as an arts space dedicated to exploring the intersection of art and the technologies that shape and define our world.

Throughout the years, arebyte has transformed and experimented with various curatorial modes, exhibition formats, residencies, development models, online projects, events, symposiums, and festivals. We have worked with and commissioned hundreds of artworks across countless exhibitions, projects, and events, viewed by hundreds of exhibition formats, residencies, development models, online projects, events, symposiums, and festivals. We have worked with and commissioned hundreds of artworks across countless exhibitions, projects, and events, viewed by hundreds of thousands of people both onsite and online.

Each year, our artistic and curatorial approach stems from a simple idea or concept—usually a word—that is freely and intuitively interpreted by the invited artists and curators as a starting point or provocation to develop the work. Over the years, the themes we have explored have ranged from the sites, spaces, and processes of artistic research and production to societal questions of control, isolation, and separation, and the exploration of the systems that govern our world and the methods and strategies we use to challenge these very structures.

Unintentionally, but perhaps subconsciously, our 2023-2026 programme, titled "The Body, The Mind, The Soul", continues the 2013 theme of "The body and technology," exploring what it means to be human in a digital age and reflecting on the the impact of new technologies on how we understand and experience

and technology," exploring what it means to be human in a digital age and reflecting on the impact of new technologies on how we understand and experience the world and our relationship to it, both conceptually and practically.

Within the first year of this three-year programme, we managed to offer a wide spectrum of perspectives on the theme, using exhibitions, events, and educational activities to explore a multiplicity of topics and ideas. We discussed themes of religion from a technological aspect, contemplating the potential of an AI god, as well as from a human and personal perspective, such as growing up in a Buddhist family in a Western country. We explored digital death and reincarnation, shamanistic rituals, and psychedelic experiences. We also delved into the possibilities of embodying fictional characters and storytelling, and created and played games envisioning speculative futures.

We started the year with Towards a Cosmotechnic Psychedelia, an event curated by artist Helen Knowles—an exploration of psychedelics and plant-based medicinal tools and their impact on Western culture through ethical, moral, and social perspectives. We continued with an exploration of shamanistic rituals in MINIMAL RITUALS, an online exhibition presented on the arebyte Plugin tool, curated by Doreen E. Rios. Featuring works by Latin American artists, the exhibition celebrates the delicate encounters and serendipitous rituals that unfold at our fingertips while navigating the web.

In 2023, we commissioned our most ambitious project to date, CULTUS by US artist Zach Blas, which transformed the gallery into an immersive place of worship incorporating AI-generated visuals, sounds, and texts. The project featured a custom-made 1.5m LED sphere hovering over an LED altar, accompanied by six-channel audio and unique artefacts, creating a church-like immersive environment depicting rituals of AI gods and their sermons.

We hosted a day-long symposium, Areas Of Effect: Planar Systems, Critical Roles, and Gaming Imaginaries, curated by artist David Blandy and writer Jamie Sutcliffe, which explored tabletop role-playing games (TTRPGs) as forms of play, examining the possibilities of embodying fictional characters and creatures, imagining fantastical landscapes, and negotiating speculative scenarios.

Maria Than, who was awarded the Hotel Generation solo commission, Homage To Quan Am, brought her personal journey from childhood to adulthood in a Vietnamese-British-French Buddhist family. Similar to CULTUS, the exhibition also explored religious themes, but from a personal and traditional perspective, addressing the desire to fit into a foreign mainstream cultural environment.

Contemplating themes of digital death, rebirth, and reincarnation through various digital media, the online exhibition For Data You Are, And To Data You Shall Return, co-curated by BI Xin with Shanghai-based Chronus Art Center (CAC), presented works by artists from China, the US, and the UK.

Since October 2013 and to this day, we have proudly collaborated with the most incredible individuals—artists, curators, thinkers, and producers—who see and use technology not for its own sake, but to delve deeper into what defines us as individuals and as a society, each with their own language, tools, and ideas. These are people who shared our ambition, had the clarity to recognize the

importance of our work, and the courage to ask the questions that needed to be asked and answered.

As we continue working on next year's programmes, we want to thank everyone who has contributed to our success over the past 10 years.

Whether you are a current or former peer or colleague, an artist, curator, partner, avatar, individual or organisation, funder, sponsor, writer, contributor, occasional or frequent visitor, workshop leader, participant, performer, regular user, mentor, trustee, lecturer, student, presenter, guest speaker, intern, trainee, neighbour, or anyone else, we thank you for your passion, support, and friendship. Words cannot fully express our gratitude for everyone and everything.

Here's to the next decade and to bigger and greater things to come.

Thank you

October 2024

Nimrod Vardi
Creative director



Image: Max Colson.



Our creative focus 2023-2026:
The Body, The Mind, The Soul

Exploring the human condition, reflecting on the nuance of individual and collective existence within the changing world that now shapes us.

Film screenings and panel discussion in collaboration with Helen Knowles, 27 May 2023

Towards a Cosmotechnic Psychedelia

Helen Knowles
Andrea Khora
Catherine Bird
Péter Bergmann
Patricia Domínguez
Rebeca Romero
Suzanne Treister
Ursula Biemann

Presented in collaboration with artist and researcher Helen Knowles, Towards a Cosmotechnic Psychedelia is a screening event followed by a panel conversation looking at alternate states, entity encounters, differing ethical, moral, and social forces, as described in Yuk Hui's concept of 'cosmotechnics'. A framework that continues to shape use of psychedelics and plant-based medicinal tools both in Global South's communities, like Putumayo in Colombia, and in affluent Western societies.



Towards a Cosmotechnic Psychedelia, 2023. arebyte Gallery, London. Image: Jack Jones.

Self-curated artist-led programme, Apr 2023 – Mar 2024

The Artist Chain

Amina Ross
Misra Walker
Clio Brava
Khairullah Rahim
Martin Disley
Asad Khan
Patricia Wu Wu
Daphne Jiyeon Jang
IVAAIU City
Yuseok Bak
Jongmin Jung
Jae Kong
SANGHEE
Yagwang/Kim Terri

The Artist Chain is an online self-curated artist-led programme, where arebyte selects the first artist of the chain, who then invites the next artist to participate, creating an endless digital trail of works. The links created through the Artist Chain present a variety of ideas, concepts and mediums from different parts of the world, forming a dialogue between peer groups.



SANGHEE, still from *Oneroom-Babel*, 2022.

Solo exhibition, 11 Oct 2023 - 18 Feb 2024

Cultus

Zach Blas





Co-commissioned with Secession, Vienna, CULTUS is the second instalment of the Silicon Traces trilogy, a series of moving image installations that contends with the beliefs, fantasies, and histories influential to Silicon Valley's visions of the future. Spanning queer and speculative engagements with psychedelia, the nootropics industry, California futurism, network infrastructure, and political resistance, the trilogy surfaces the political unconscious of the tech industry.

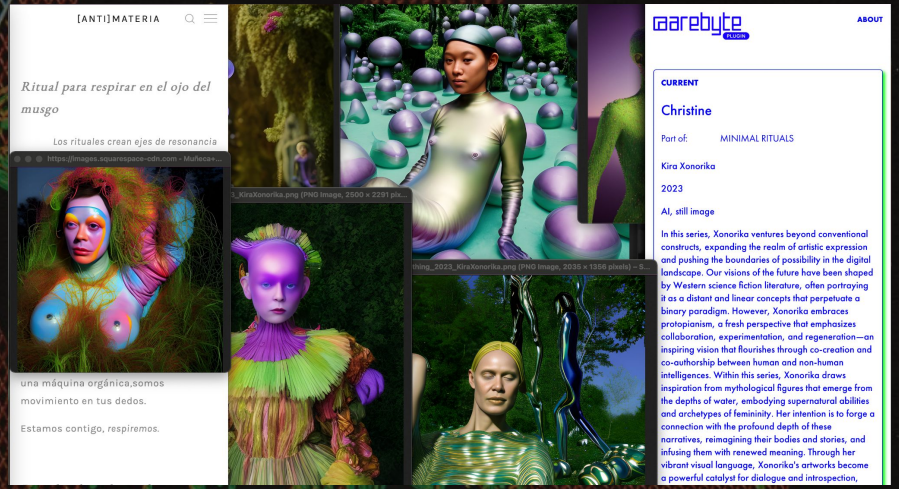
CULTUS looks towards the spiritual and religious associations which are grounded in questions of submissive technological worship, esoteric beliefs conjured by the 1%, and the enduring nature of our relationships with monolithic corporations embraced in trust and subordination.

Zach Blas, *CULTUS*, 2023. Installation view, arebyte Gallery, London. Top image: Max Colson. Bottom image: Ellinor Paik.

Online group exhibition, live from 30 Aug 2023

Minimal Rituals

Doreen A. Ríos (guest curator)
César Chirinos
Concepción Huerta
Sebastián Mira
Mónica Nepote
Vica Pacheco
Ricardo Sierra
Flavia Visconte
Kira Xonorika



Developed in collaboration with [ANTI]MATERIA, MINIMAL RITUALS is an online exhibition that blurs the boundaries between humans, animals, and machines, and invites us to consider the ways in which technology can be used to reconnect with ourselves and each other through the mineral computation that surrounds us. Featuring a curated selection of works by Latin American artists, the exhibition celebrates the delicate encounters and serendipitous rituals that unfold at our fingertips while navigating the web.

The exhibition is presented on arebyte Plugin, a new digital tool that offers an innovative way to experience online exhibitions as a series of automatic window pop-ups that appear at different times throughout the day.



Top: Kira Xonorika, *Christine*, 2023. Bottom: Vica Pacheco, *Alambique*, 2021. Screenshots of *Minimal Rituals* (2023).

Online group exhibition, live from 16 Nov 2023

For Data You Are, And To Data You Shall Return // 为数据所生，亦归数据而去

Alice Yuan Zhang
Iris QU Xiaoyu
Rebecca Allen
Ruini Shi
April Lin 林森
XU Haomin
crosslucid

Presented in partnership with Chronus Art Center, For Data You Are, And To Data You Shall Return // 为数据所生，亦归数据而去 is an online exhibition that challenges the traditional boundaries of the online and offline world through generative, video, and gamified works, showing their interconnectedness through the mediation of the screen.

Visitors contribute their data as they interact with the exhibition, leaving a digital footprint that influences their experience and leaves traces for others. This circular relationship between life and technology encompasses both the physical and spiritual dimensions, albeit with a unique twist - the exhibition itself is decaying.





Top: Crosslucid, *Dwellers Between the Waters*, 2023. Bottom: Alice Yuan Zhang, *Reconnecting...*, 2023.

Symposium, 9 Mar 2024

Areas Of Effect: Planar Systems, Critical Roles, and Gaming Imaginaries

Jamie Sutcliffe
David Blandy
Simon O' Sullivan
Holly White
Zedeck Siew
Timothy Linward
Kayla Dice
Dylan Hall
Hasti Mohammadi
Laine Powell
Xena Pointer
Jeremiah Tabudlong
Katie Vong
Alex Vuong





Curated by artist David Blandy and writer Jamie Sutcliffe in association with Strange Attractor Press, Areas Of Effect: Planar Systems, Critical Roles, and Gaming Imaginaries is a one-day symposium on Tabletop Role Playing Games (TTRPGs) with live game sessions.

Questioning the complex nature of humanity in the realm of technological progress, the event brings together artists, game designers, theorists, and philosophers to discuss these wildly expansive forms of play in which players utilise both their imaginations and chance mechanics (such as dice rolls) to determine the actions of fictional characters and the scenarios surrounding them.

Areas Of Effect, 2024. arebyte Gallery, London. Images: Ellinor Paik.

Artist development programme, Dec 2023 – Mar 2024

Hotel Generation

Shae Myles (Glasgow)
Ryan Heath (Nottingham)
Maria Than (London) - winner
Kinnari Saraiya (Gateshead)
Issy Robertson (Surrey)
David Matunda (South West)

2023 panel of judges
Jamie Sutcliffe
(writer, curator and publisher, Strange Attractor Press, London)
Gabrielle Jenks
(Manchester International Festival)
Seema Mattu
(artist, London)
Nora O Murchu
(transmediale, Berlin)
Magdalena Sawon
(Postmasters Gallery, NYC)

arebyte's yearly artist development programme *hotel generation* mentors the next generation of UK digital artists during the critical early stages of establishing a career in the arts. It equips young artists with the ability to manage sustainable careers and expose them to new audiences in London, with the aim to expand their network and foster new opportunities.

Six participants from UK cities are selected through an open call to take part in a development programme including curatorial guidance, crit by guest artists, studio visits, digital skills and coding workshops, fundraising and marketing workshops. This year, arebyte partnered with the following organisations to mentor the young artists: NEoN Digital Arts, FACT and QUAD.

The programme culminates in a solo show at arebyte Gallery for the winning artist selected by a panel of judges, with Maria Than chosen as this year's recipient.

Solo exhibition of the winner of Hotel Generation, Mar – May 2024

Homage To Quan Âm

Maria Than

Homage To Quan Âm, a solo show by London based artist Maria Than, delves deep into the intricate layers of personal identity, cultural assimilation, and the evolution of self-discovery. Drawing inspiration from Than's upbringing in a Vietnamese-British-French Buddhist family, the exhibition is titled after Quan Âm, the Vietnamese name for the Bodhisattva (Buddhist deity) associated with Compassion, Mercy and Medicine.



Maria Than, *Homage To Quan Âm*, 2024. Installation view, arebyte Gallery, London. Image: Max Colson.

University residency, Jun 2023 – Mar 2024

Algorithmic Unconscious

UCL students:
Daisy Lang
Ellena-Maria Kappos
Imogen Adeoye
Cara McDerment
Eric Wei
Stephanie Lin
Allison Zhong
James Thom
Maria Mujib
Aaron Wang
Hany Radwan-Radulescu





Each year, arebyte partners with a University's new media course and invites their students to look into new forms of making, curating, displaying and archiving digital art. *Algorithmic Unconscious* is a group exhibition by UCL BA Media students responding to arebyte's current artistic focus on The Body, the Mind, the Soul, an exploration of the complex nature of humanity in the realm of technological progress. Students present new media projects that examine the impact of digital transformation on the mind, focusing particularly on unconscious processes such as emotions, addiction, and dreaming.

Installation view of *Algorithmic Unconscious* (2024), arebyte Gallery, London. Images: Ellinor Paik.

Creative software workshops, May 2023 – Feb 2024

Digital Training Sessions

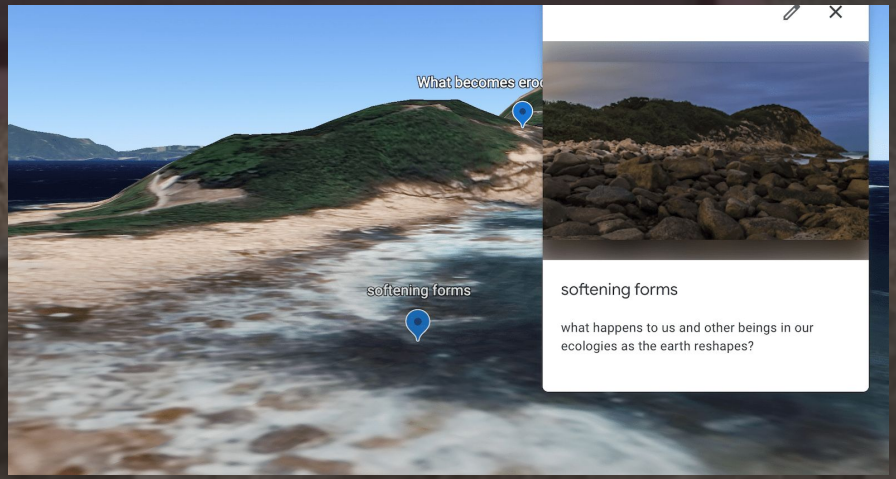
Our Digital Training Sessions provide practical techniques for digital making through workshops led by artists. From introductory to more advanced sessions on sustainable creative practices, AI image prompting, coding, 3D modelling, as well as game engines and virtual world-making, the creative courses provide hands-on tools that participants can apply in their creative development, for all educational levels.

Digital Training Session

Towards More Environmentally and Socially Responsible Digital Practices

Angela YT Chan

In this masterclass with climate change specialist Angela YT Chan, participants learn about the historical roots of the climate crisis and its connections to colonial exploitation, while exploring the importance of climate justice in addressing these issues. They gain tools for applying climate literacy to digital projects, covering concepts such as carbon footprint, sustainability, and the environmental impact of digital practices. The session emphasizes the need for socially and environmentally responsible digital practices, focusing on the long-term infrastructures, resources, and support needed to build a sustainable future in the digital sector.



Angela YT Chan, *Storytelling Interconnectedness*, 2022-24.

Digital Training Session

Lives Of Your Smartphones

Shinji Toya

In this workshop led by artists Shinji Toya and Tanya Boyarkina, participants produce decaying versions of their smartphone handsets as png images to be uploaded online. Through contextualising the materiality of smartphones and their ecological implications, participants are encouraged to consider how the operation of the current mainstream technological development is harming the environment.



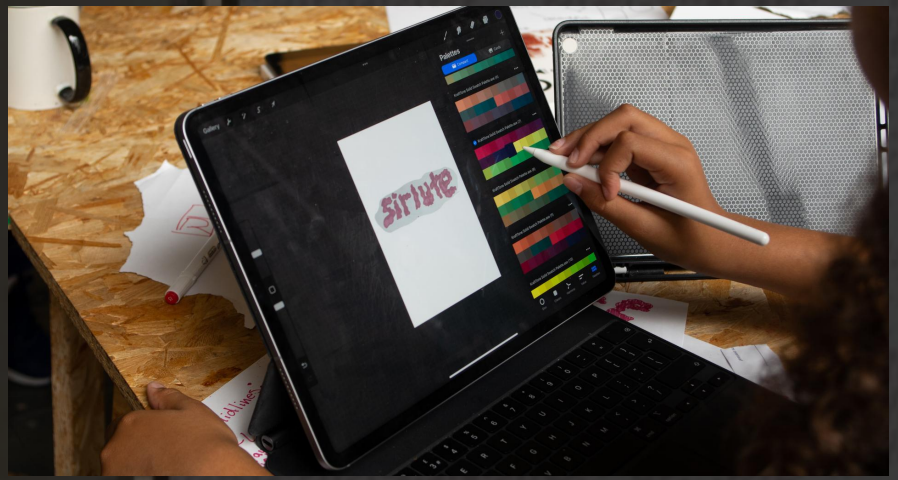
Shinji Toya, *a screenshot of Lives of Your Smartphones Version 1.0 […]*, 2022.

Digital Training Session

Design & Deliver

Sirlute
Kieron Boothe
Ese

This youth workshop series, led by creative youth charity Sirlute alongside illustrator Kieron Boothe and photographer Ese, focuses on entrepreneurship in the fashion and design industry. Participants design their own t-shirts, set up e-commerce stores, and learn key skills in branding, marketing, and sales. Through hands-on experience in graphic design, business startup, product photography, and social media marketing, they develop a strong foundation for turning their creative work into a marketable brand.



Design & Deliver workshop, 2023. Image: Ellinor Paik.

Digital Training Session

AI: Prompting Images of Digital Life

James Irwin

In this workshop, artist James Irwin teaches participants about the concept of "prompting" in AI image generation, where text-based inputs are used to instruct AI systems like DALL-E and Midjourney to create images. They explore how prompts influence image style, composition, and genre, often resulting in images with artificial traits. Participants experiment with creative prompts to identify flaws in these systems and consider whether AI image generation could revolutionize digital image-making.



James Irwin, *GLTF_Blob_11*, 2022.

Digital Training Session

Unreal Engine Workshops

James B Stringer

This beginner and intermediate workshop series, led by artist James B Stringer, explores the use of video game development platform Unreal Engine in a fine art practice, demystifying the engine and introducing participants to many of its features and use cases. Beginners familiarise themselves with how to use the program's features and bring 3D scans into the engine. Intermediates look at more advanced game coding, working towards building and publishing their own project in Unreal Engine.



James B Stringer, *Untitled*, 2022.

Game Design course and showcase, Nov 2023 – Mar 2024

XYZ

CyberZero by:
Hashim Amin
Zain Almadani
Kristine Binas
Mohammod Galib Chowdhury
Dipa Ghosh
Jeremiah Tabudlong
Katie Vong
Alex Vuong

Future Future by:
Ashton Bura
Dylan Hall
Hasti Mohammadi
Xena Pointer
Laine Powell
Alex Vuong





XYZ is arebyte's yearly initiative for nurturing young talents' creative digital skills. Each year, arebyte invites an artist to run a creative course around artistic games and world-building for ELAM's game design students, with the aim to open paths into employment within the art, games & real time industries.

The students were guided through a programme on game development led by artist David Blandy, in addition to sessions conducted by arebyte's team covering artistic direction, curation, and exhibition design, providing a comprehensive view of the creative process for displaying game works in an art gallery. The module concluded with a segment on game marketing and publishing, featuring presenter and broadcaster Shay Thompson, and Chucklefish Product Lead Alexis Trust, before culminating in a showcase of the two game works at arebyte Gallery.

Top: *Future Future*, 2024. Bottom: *CyberZero*, 2024. Images: Ellinor Paik.

Affordable Creative Workspace

arebyte is committed to further support London's creatives by providing affordable workspaces in the capital city, through its arebyte Studios initiative.

In partnership with private landlords and Councils, arebyte sets up flexible workspaces as part of a cultural placemaking strategy, to preserve the affordability of rent for artists, creative start-ups and micro SMEs.

In February 2023, we closed our Camberwell studio site, located in an industrial estate awaiting redevelopment, marking the end of a seven-year chapter.

Our other site in Southwark, located in Peckham, remains operational, continuing to provide essential affordable workspace for artists in South London.

Together with our workspaces at London City Island in partnership with Ballymore, and our meanwhile office building in Bethnal Green in partnership with Tower Hamlets Council,, arebyte supports a vibrant creative workforce and art community of 250 artists, makers and entrepreneurs over 65,000 sq feet of affordable workspace in East and South London.





Images: Niki Tse.

Impact



Maria Than, *Homage To Quan Âm*, 2024. Installation view, arebyte Gallery, London. Image: Ellinor Paik.

- 10,017 onsite visitors
- 277,357 online views with 41% in the UK and 59% from over 100 countries around the world, with USA, India and China as top 3 countries.
- 2 solo commissions, 5 group shows, 2 live performances and 1 symposiums involving all together the participation of 71 talented artists.
- 53 mentorship sessions and 25 workshops to support the development of 132 digital practitioners in education and early stages of their career.
- 46 digital experts participating in talks, exhibition reviews, judging panels, and contributing to our exhibition booklets.

Press Highlights

"[Leading digital] artists said the industry needed organisations like the Serpentine and arebyte galleries in London, which has supported emerging artists who work with immersive technology."

by David Batty in
The Guardian (2022)

"The whole thing is kind of like the set of a BDSM episode of Red Dwarf, and it's visually super impressive."

CULTUS reviewed by Eddy Frankel in
Time Out (2023)

"...the works in the exhibition serve as a visual exploration of the complex journey away from refusal and towards acceptance and understanding of one's own identity."

Homage To Quan Âm by Hollie Hilton in
Woo by ITV (2024)

"Homage To Quan Âm suggests an assimilation with other narratives through the lens of Buddhist philosophy, fostering personal connections that transcend cultural divides and resonate on a deeply human level."

Homage To Quan Âm featured in
ART PLUGGED (2024)

Zach Blas, *CULTUS*, 2023. Installation view, arebyte Gallery, London. Image: Max Colson.



Report of the Trustees

Report of the Trustees

The trustees present their annual report together with the charity's statement of accounts for the financial year that ended 31 March 2024. The financial statements comply with the Charity Act (2011), arebyte's CIO constitution ('foundation model' offered by the Charity Commission), and the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

I. Objective and activities

In pursuing arebyte's charitable objectives through its main activities, the trustees hold regard to the Charity Commission's guidance on public benefit. The organisation's charitable objectives as registered with the Charity Commission are to advance education in the fields of digital and performance art by the establishment and maintenance of an art gallery, and in particular the production of artistic projects, and facilitating the development of emerging artists and their audiences.

Initiated in 2013, arebyte has established itself as an influential voice in the digital art landscape. From exhibitions, online experiences, live performances to educational initiatives, our programmes explore the creative application of new technologies spanning virtual reality (VR), augmented reality (AR), motion capture, computer-generated imagery (CGI), artificial intelligence (AI), and blockchain technology.

Meeting the growing demand for immersive experiences and digital content creation, arebyte pioneers new forms of engagement with creative technologies, to critically explore the impact of technology in contemporary society.

arebyte is committed to further support London's creatives by providing affordable workspaces in the capital city. In partnership with private landlords and Councils, arebyte strives to preserve a vibrant community of 300 artists, makers and designers in East and South London.

Over 10 years, we've nurtured over 1,050 artists and curators through our programme, produced 28 major commissions, and supported over 650 creatives benefitting from our affordable studios.

We have collaborated with the Serpentine, Tate Modern, Goldsmiths University, UCL East, Royal College of Art, Central Saint Martins, Ars Electronica and Rhizome, and toured work as far as Berlin, Ljubljana, The Hague, Paris, New York, Vienna, Shanghai, Seoul, and Copenhagen.

Our core values

As an experimental institution dedicated to digital culture, we uphold to the following values

Innovating Creative Tech: Exploring Boundaries with a Critical Approach

By fostering a culture of experimental research and development, our work pushes the boundaries of art and technology, opening up new forms of curation, production and experiences. We critically examine the role of technology in our modern society through thought-provoking art projects that merge the realms of technology, humanities and science, to provide critical insights into the implications and potential ramifications of technology on all aspects of our lives.

Cultivating Diverse Perspectives in Cultural Programming and Tech Initiatives

We are an inclusive organisation with a diverse workforce that values a range of perspectives and lived experiences, seamlessly integrating them into our cultural programming and tech initiatives. Our mission is to cater to the needs of audiences from various backgrounds and identities, representing the vibrant diversity of contemporary Britain and of our global audience. Acknowledging the existing lack of diversity in the worlds of technology and art, we actively work to bridge this gap in everything we do.

Fostering Radical Collaboration and Open Knowledge Sharing

We create an environment where diverse areas of expertise converge, fostering connections and igniting innovation for long-term growth and community engagement. Through strong connections with peers

Environmental Sustainability in the Digital Art Space

We research and develop practices surrounding sustainable forms of digital art making and curation, with the aim of reducing the environmental impact both IRL and online. We aim to emerge as leaders in the realm of digital sustainability, inspiring sector behaviour change and sharing best practice with our peers.

Talent Development

Our education initiatives pioneer innovative ways to engage with creative technologies, meeting the demand for digital content creation. Through workshops and activities for participants of all ages and skill levels, we empower everyone to actively shape and explore our creative landscape.

We nurture the next generation of digital practitioners, providing affordable workspaces, business support, and curatorial mentorship to artists, students and micro SMEs, equipping them with the tools to flourish at every stage of their career.

Our long-term ambition:

London's first Digital Art Centre, where tomorrow's culture will be made, experienced and discussed.

- Digital art: Immersive and interactive gallery spaces for world class new media and technology-based art exhibitions and live performances
- Business incubation: Affordable workspaces to support new digital businesses, and a like-minded community for artists and createch entrepreneurs
- Skills development :Educational room for creative digital skills, to build a talent pipeline and career pathways for the young people of Newham and Tower hamlets
- Digital production: Production facilities supporting the development of the uk's world leading screen industries and powering the next generation of XR content and experiences.

II. Governance & Management

Recruitment and appointment of trustees

The members of the Board are the trustees of the charity under charity law. They are the only voting members. Each trustee is appointed for a term of 2 years. All trustees offer their services on a voluntary basis and no funds are held as custodian trustees.

In selecting a new trustee, the trustees must have regard to the skills, knowledge and experience needed for the effective management of the charity. Appointment of trustees is by resolution passed at a properly convened meeting of trustees. Before or on the appointment of a new member of the trustee body, a candidate is provided with a copy of the constitution and the latest Trustees' Annual Report and statement of accounts.

Organisation

The day-to-day direction of arebyte's affairs is the responsibility of the Managing director and the Creative director who reports to the Board during the trustee's meeting and in between meetings, as detailed in arebyte Delegation scheme document.

Risk Management

The major risks to arebyte's activities and reputation are identified by the Trustees and logged in the risk register under the categories Finance & Enterprise, Governance, Programme, People, Project, Environment. The risk register is reviewed at each Trustees meetings, with additional reviews conducted as necessary for urgent actions.

arebyte rates the importance of risks through consideration of the likelihood of an event occurring, and the seriousness that would arise if the event were to occur. Preventive mitigation actions to reduce the likelihood and/or seriousness are identified, and implemented as a priority for higher risks.

III. Achievements and Performances

Programme of activities

Our yearly initiatives provide crucial opportunities for creative professionals who operate within the realm of digital cultures. We extended invitations to artists, curators, programmers, researchers and writers to make valuable contributions which responded to our triennal theme The Body, The Mind, The Soul. These fruitful collaborations resulted in a rich array of online and onsite outputs including 2 solo commissions, 5 group shows and a day-long symposium, involving all together the participation of 71 talented artists.

Our educational programme in partnership with art and educational institutions aims at sharing knowledge on creative media technologies and nurturing young artists through creative development programme.

In collaboration with ELAM college, youth Charity Sirlute, BA Media UCL East, FACT, QUAD, Neon, we have successfully delivered 25 workshops for digital making and provided 53 curatorial mentorship sessions to support the development of 132 digital practitioners in education and early stages of their career.

We invited another 46 digital experts to take part in panel conversations, conduct exhibition reviews and take part in judging panels, and write essays for our exhibition booklets,

Attendance and Public Reception of our Programme

arebyte continues to engage a diverse audience, both children and adults, with a strong interest in digital cultures. Over the past 12 months, our programme attracted 10,017 onsite visitors, reflecting a slight increase when compared on a month-to-month basis with the previous period (10,350 visitors across 18 months in 2022/23). Our online presence also saw significant growth, with 272,357 viewers over 12

months, compared to 350,103 during the 18-month span of the prior report. This steady increase in both physical and digital engagement highlights the growing impact and reach of our programme.

Of this, 41% were from the UK (2022/23: 35%), and 59% from 147 countries worldwide (2022/23: 65%), with USA, India and China as top 3 countries. This reflects the growing engagement within the UK through our development programme delivered in partnership with peer organisations located in the different regions of the UK.

Creative Workspace provision

In February 2023, we closed our Camberwell studio site, located in an industrial estate awaiting redevelopment, marking the end of a seven-year chapter.

Our other site in Southwark, located in Peckham, remains operational, continuing to provide essential affordable workspace for artists in South London.

Together with our workspaces at London City Island in partnership with Ballymore, and our meanwhile office building in Bethnal Green in partnership with Tower Hamlets Council,, arebyte support a vibrant creative workforce and art community of 250 artists, makers and entrepreneurs over 65,000 sq feet of affordable workspace in East and South London.

IV. Financial Review

This financial year covers the period from April 1, 2023, to March 31, 2024. As the previous report covered a 15-month period, from January 2022 to March 31, 2023, comparisons should consider the difference in reporting periods.

Performance

This year total income was £938,535, compared to £775,013 in 22/23. Income from charitable activities increased to £842,499 (22/23: £667,662), driven by (i) higher grants of £143,586 (22/23: £56,351) - largely due to the organisation's successful inclusion in Arts Council England's National Portfolio funding scheme, and (ii) increased rental income of £685,822 (2022/2023: £603,886), due to the full-year operation of the Bethnal Green studio site.

Efficiency

arebyte is focused on delivering the greatest possible public benefit to the widest possible public; this requires to keep our support costs and overall return on investment under close scrutiny. In 2023/2024 arebyte's support costs increased slightly to £59,925 (2022/23: £52,693).

Reserves policy

The Trustees review arebyte's reserves policy on an annual basis to consider the difference between the yearly expenditures and income, and ensure that adequate resources are available to meet liabilities. The charity's reserve policy is to ensure that there are sufficient funds available to meet the anticipated expenditure requirements for a period between 3-6 months. At the end of this financial year, the reserve level amounts to £290,050 (2022/23: £205,087) and therefore within the threshold of the policy (£150,000 to £300,000).

In line with strategic priorities, arebyte is building reserves to support the development of the Digital Art Centre project, explaining the higher reserve levels. These reserves allow us to advance long-term goals while maintaining financial resilience.

V. Reference & administrative details

Charity name:	arebyte CIO
Charity type:	Charitable incorporated organisation
Charity number:	1167185
Registration date:	18 May 2016
Principal office:	7 Botanic Square, London E14 0LG
Trustees:	Jonatan Jona Guy Armitage Sumit Paul Choudhury Rosh Singh Shay Thompson Eva Pascoe James Viggers
Financial year end:	31 March
Independent: examiner	Morris Crocker Station House, 50 North Street, Havant, Hants PO9 1QU
Bankers:	HSBC Bank plc 465 Bethnal Green Road, London E2 9QW PayPal (Europe) S.à.r.l. et Cie, S.C.A, 22-24 Boulevard Royal, L-2449, Luxembourg

VI. Statement of Trustees' responsibilities

The trustees are responsible for preparing the Trustees' Annual Report and the statement of accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The trustees have had due regard to guidance published by the Charity Commission on public benefit. They believe the activities and achievements discussed in this report clearly show how the charity brings benefit to the public. The trustees are not aware and have no knowledge of any serious incidents or other such matters that should be reported to the Commission.

Approved by order of the board of trustees on the 4th of November 2024 and signed on its behalf by:



Guy Armitage - Chair
November 2024

VII. Independent examiner's Report to Trustee

I report to the charity trustees on my examination of the accounts of arebyte (the Trust) for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



S F Mackie, FCA Morris Crocker Chartered Accountants
Station House, North Street Havant Hampshire PO9 1QU

26 November 2024

AREBYTE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted fund £	Restricted funds £	Year ended 31.3.24 Total funds £	Period 1.1.22 to 31.3.23 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	96,036	-	96,036	107,351
Charitable activities	3				
Programme and Studios		698,913	143,586	842,499	667,662
Total		794,949	143,586	938,535	775,013
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		719,986	133,586	853,572	754,960
NET INCOME		74,963	10,000	84,963	20,053
RECONCILIATION OF FUNDS					
Total funds brought forward		205,087	-	205,087	185,034
TOTAL FUNDS CARRIED FORWARD		280,050	10,000	290,050	205,087

The notes form part of these financial statements

AREBYTE

BALANCE SHEET
31 MARCH 2024

	Notes	2024 £	2023 £
FIXED ASSETS			
Tangible assets	9	11,098	22,282
CURRENT ASSETS			
Debtors	10	49,628	75,147
Cash at bank		391,339	244,921
		440,967	320,068
CREDITORS			
Amounts falling due within one year	11	(162,015)	(137,263)
NET CURRENT ASSETS		278,952	182,805
TOTAL ASSETS LESS CURRENT LIABILITIES		290,050	205,087
NET ASSETS		290,050	205,087
FUNDS	13		
Unrestricted funds		280,050	205,087
Restricted funds		10,000	-
TOTAL FUNDS		290,050	205,087

The financial statements were approved by the Board of Trustees and authorised for issue on ..4th November 2024..... and were signed on its behalf by:



.....
J Jona - Trustee

The notes form part of these financial statements

AREBYTE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Year ended 31.3.24 £	Period 1.1.22 to 31.3.23 £
Cash flows from operating activities			
Cash generated from operations	15	162,824	71,629
Net cash provided by operating activities		162,824	71,629
Cash flows from investing activities			
Purchase of tangible fixed assets		(16,406)	(44,187)
Net cash used in investing activities		(16,406)	(44,187)
Change in cash and cash equivalents in the reporting period		146,418	27,442
Cash and cash equivalents at the beginning of the reporting period		244,921	217,479
Cash and cash equivalents at the end of the reporting period		391,339	244,921

The notes form part of these financial statements

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation
The charity is exempt from tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

continued...

2. DONATIONS AND LEGACIES

	Year ended 31.3.24	Period 1.1.22 to 31.3.23
	£	£
Donations	96,036	107,351

Donations in kind totalling £95,040 were received for discounts on equipment hire and advertisement. Other small donations were received totalling £996 (2023: £295). In 2023 donations in kind totalling £107,056 were received for advertising, staff training and artist support.

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	Year ended 31.3.24	Period 1.1.22 to 31.3.23
		£	£
Grants	Programme and Studios	143,586	56,351
Curatorial income	Programme and Studios	1,250	1,421
Ticket sales	Programme and Studios	2,541	1,899
Co-commission fee	Programme and Studios	4,300	400
Studio rental income	Programme and Studios	685,822	603,886
Venue hire income	Programme and Studios	5,000	3,705
		842,499	667,662

Grants received, included in the above, are as follows:

	Year ended 31.3.24	Period 1.1.22 to 31.3.23
	£	£
ACE Arts Council England - National Lottery Project Grant	-	43,508
Greater London Authority - Royal Docks Internship Programme	2,586	10,343
A New Direction	-	2,500
British Council Polska	12,500	-
Social Sciences and Humanities Research Council	13,000	-
Leamouth Limited Partnership	200	-
UCL East	2,000	-
ACE Arts Council England - National Portfolio Organisation (NPO)	113,300	-
	143,586	56,351

continued...

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Programme and Studios	793,646	59,926	853,572

5. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Programme and Studios	57,236	169	2,521	59,926

Support costs, included in the above, are as follows:

Management

	Year ended 31.3.24 Programme and Studios	Period 1.1.22 to 31.3.23 Total activities
	£	£
Wages	44,186	38,221
Postage and stationery	5,100	1,218
Staff training	608	783
Travel & hospitality	7,342	9,830
	57,236	50,052

Finance

	Year ended 31.3.24 Programme and Studios	Period 1.1.22 to 31.3.23 Total activities
	£	£
Bank charges	169	150

Governance costs

	Year ended 31.3.24 Programme and Studios	Period 1.1.22 to 31.3.23 Total activities
	£	£
Accountancy and consultancy	1,756	1,741
Independent examiners fee	765	750
	2,521	2,491

continued...

6. TRUSTEES' REMUNERATION AND BENEFITS

In terms of remuneration of trustees, the charity uses as basis for its governance the model constitution provided by the Charity Commission, specifically clause 6. Of the charity trustees in 2023/24, no trustee was compensated for their services during the financial year, which means in reference to clause 6.(3)(g) that all of the charity trustees then in office were not in receipt of remuneration or payments authorised by clause 6.

Trustees' expenses

There were no trustee's travel expenses paid for the year ended 31 March 2024 (2023: nil).

7. STAFF COSTS

	Year ended 31.3.24	Period 1.1.22 to 31.3.23
	£	£
Wages and salaries	121,748	103,522
	121,748	103,522

Key management remuneration

During the year, key management personnel comprised of the Managing Director who earned remuneration of £58,915 (2023: £50,962).

The average monthly number of employees during the year was as follows:

	Year ended 31.3.24	Period 1.1.22 to 31.3.23
Administration	1	1
Charitable activities	3	3
	4	4

No employees received emoluments in excess of £60,000.

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2022/23

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	107,351	-	107,351
Charitable activities			
Programme and Studios	609,819	57,843	667,662
Total	717,170	57,843	775,013
EXPENDITURE ON			
Charitable activities			
Programme and Studios	697,117	57,843	754,960

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2024

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2022/23 - continued

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
NET INCOME	20,053	-	20,053
RECONCILIATION OF FUNDS			
Total funds brought forward	185,034	-	185,034
TOTAL FUNDS CARRIED FORWARD	205,087	-	205,087

9. TANGIBLE FIXED ASSETS

	Plant and machinery	Fixtures and fittings	Library books	Totals
	£	£	£	£
COST				
At 1 April 2023	14,676	47,276	931	62,883
Additions	16,406	-	-	16,406
At 31 March 2024	31,082	47,276	931	79,289
DEPRECIATION				
At 1 April 2023	14,526	25,199	876	40,601
Charge for year	5,468	22,077	45	27,590
At 31 March 2024	19,994	47,276	921	68,191
NET BOOK VALUE				
At 31 March 2024	11,088	-	10	11,098
At 31 March 2023	150	22,077	55	22,282

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade debtors	49,628	75,147

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade creditors	22,499	865
Studio holders deposits	93,220	117,950
Accruals and deferred income	46,296	18,448
	162,015	137,263

	2024	2023
	£	£
Brought forward	16,696	-
Amount released to incoming resources	(16,696)	-
Amount deferred in year	44,460	16,696
Carried forward	44,460	16,696

Deferred income represents studio rents received in advance.

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2024 Total funds	2023 Total funds
	£	£	£	£
Fixed assets	11,098	-	11,098	22,282
Current assets	430,967	10,000	440,967	320,068
Current liabilities	(162,015)	-	(162,015)	(137,263)
	280,050	10,000	290,050	205,087

13. MOVEMENT IN FUNDS

	At 1.4.23	Net movement in funds	At 31.3.24
	£	£	£
Unrestricted funds			
General fund	205,087	74,963	280,050
Restricted funds			
British Council	-	10,000	10,000
TOTAL FUNDS	205,087	84,963	290,050

continued...

13. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	794,949	(719,986)	74,963
Restricted funds			
British Council	12,500	(2,500)	10,000
Greater London Authority	2,586	(2,586)	-
Social Sciences and Humanities Research Council	13,000	(13,000)	-
Leamouth Limited Partnership	200	(200)	-
UCL East	2,000	(2,000)	-
ACE Arts Council England - National Portfolio Organisation (NPO)	113,300	(113,300)	-
	143,586	(133,586)	10,000
TOTAL FUNDS	938,535	(853,572)	84,963

Comparatives for movement in funds

	At 1.1.22	Net movement in funds	At 31.3.23
	£	£	£
Unrestricted funds			
General fund	185,034	20,053	205,087
TOTAL FUNDS	185,034	20,053	205,087

Comparative net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	717,170	(697,117)	20,053
Restricted funds			
ACE Arts Council England - National Lottery Project Grant	45,000	(45,000)	-
Royal Docks Internship Programme	10,343	(10,343)	-
A New Direction	2,500	(2,500)	-
	57,843	(57,843)	-
TOTAL FUNDS	775,013	(754,960)	20,053

continued...

13. MOVEMENT IN FUNDS - continued

ACE Arts Council	Arts Council England National Lottery Project grant: public funding four our art programme and educational programme.
Royal Docks' Internship Programme	An initiative that gives local young people the opportunity to work with organisations in the Royal Docks and the vicinity. Arebyte participated in the scheme and received 50% subsidy to cover the wage of an intern assisting the team.
A New Direction	A one-off payment to cover the costs of additional work from our press and marketing managers to cover for an intern, who's wage was supported by this, who has been working at a reduced rate due to sickness.
British Council	Relates to 24/25 programme - British Council - UK/Poland Season Of Culture 2025
Greater london authority	Royal Docks' Internship Programme: initiative for local young people to work with organisations in the Royal Docks's vicinity. 50% subsidy to cover the wage of a marketing intern (CAY) for 1 year.
Social Sciences and Humanities Research Council	Social Sciences and Humanities Research Council (SSHRC) - Grant towards Cultus by Zach Blas.
Leamouth limited partnership	Ballymore - Contribution to Maria Than Artist Tour event as part of The Islander Festival
ACE Arts Council England - National Portfolio Organisation (NPO)	Arts Council England - National Portfolio Organisation (NPO) 2023-2026
UCL East	UCL East - BA Media - Contribution to University Residency Programme - Exhibition Production costs

14. RELATED PARTY DISCLOSURES

No trustee was paid for their function as trustee.

15. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Year ended 31.3.24 £	Period 1.1.22 to 31.3.23 £
Net income for the reporting period (as per the Statement of Financial Activities)	84,963	20,053
Adjustments for:		
Depreciation charges	27,590	23,112
Decrease/(increase) in debtors	25,519	(39,136)
Increase in creditors	24,752	67,600
Net cash provided by operations	162,824	71,629

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2024

16. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.23 £	Cash flow £	At 31.3.24 £
Net cash			
Cash at bank	244,921	146,418	391,339
	244,921	146,418	391,339
Total	244,921	146,418	391,339

AREBYTE

England & Wales - Charity number 1167185

Accounts



Sarebyte

Annual Report and Accounts 2022/2023

Foreword
3

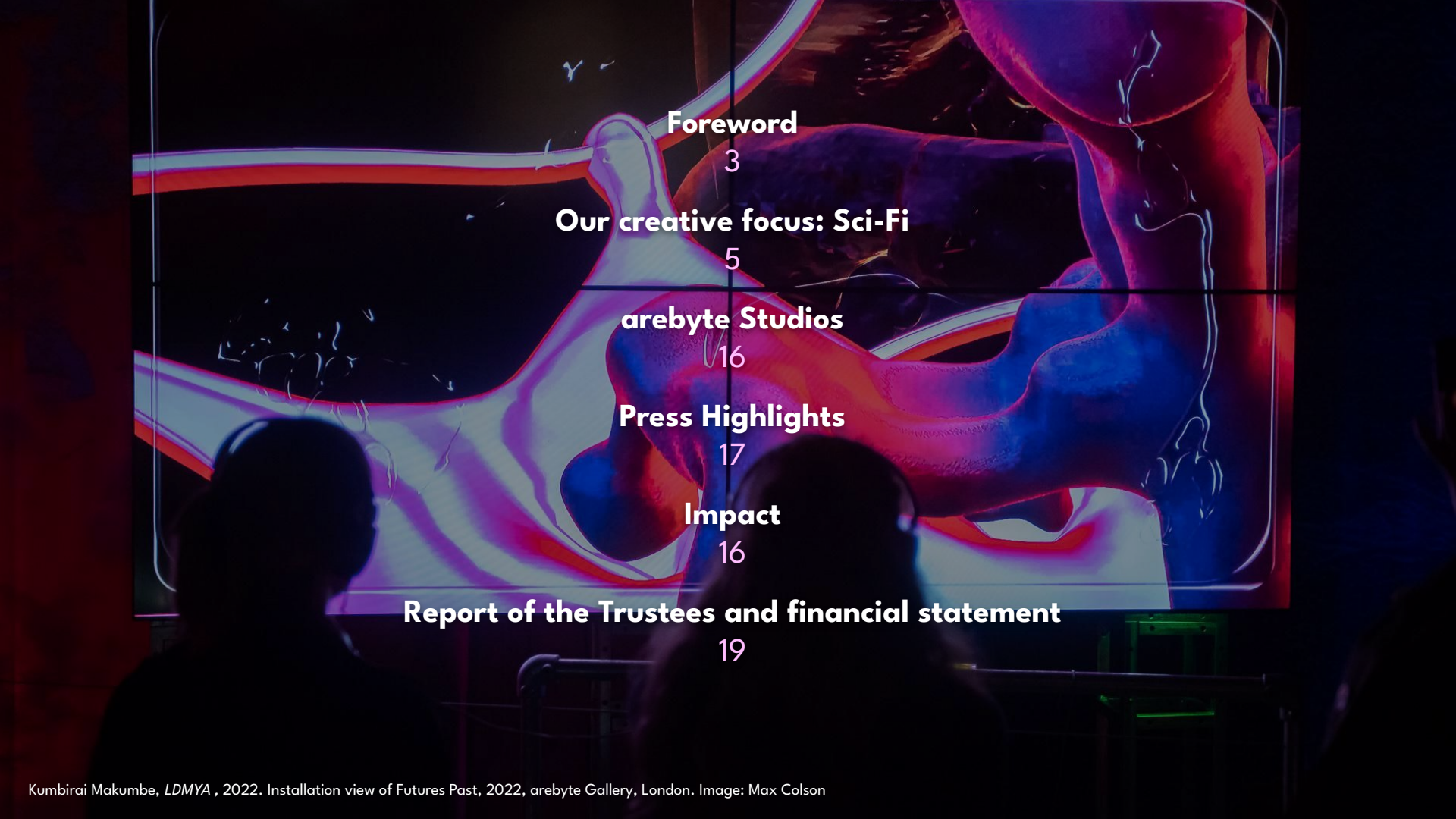
Our creative focus: Sci-Fi
5

arebyte Studios
16

Press Highlights
17

Impact
16

Report of the Trustees and financial statement
19



Kumbirai Makumbe, *LDMYA* , 2022. Installation view of Futures Past, 2022, arebyte Gallery, London. Image: Max Colson



Foreword

arebyte's 2022/23 programme theme Sci-Fi used archaeology, collaboration, speculation and storytelling to discuss the relationship between the past, present and future whilst placing the audience at the forefront of the latest advancements in new technology.

From quantum computing, NFTs and machine learning, we presented works providing insights into both the possibilities and the ethical implications of these technologies:

By immersing audiences in a 360˚ quantum projection, *The Evolution of Ent-: QX* by Libby Heaney prompted us to contemplate how corporate entities, driven by capitalist growth, interpret quantum computing in ways that are predicted to increase surveillance and disrupt existing data encryption methods. Heaney's work suggests alternative approaches, where quantum superposition enables us to rethink gender or hierarchical dynamics within institutions, and opens new interpretations of futurity, responsibility and kinship.

As a response to the rise of NFTs and a critique of the hyper-capitalised cryptoart market, the new commission *Club Zero* by avatar artist LaTurbo Avedon invited the audience on Twitch to collectively shape the appearance of three blockchained-based NFP's (non-fungible people) and consider our interactions with digitally-born entities.

Speculative Treasures by Juan Covelli, featured in *Futures Past* exhibition is based on a Generative Adversarial Network (GAN) that is trained to reconstruct images of artefacts of the Quimbaya Treasure from the Museo de América in Madrid. Covelli uses Artificial Intelligence as a tool for activism seeking to address matters about colonial histories and question the relationship between technology and archaeology.

We grasped the significance of *Science Fiction*, across various cultural settings and communities through the broad spectrum of perspectives and experiences brought by the creative professionals contributing to our programme:

Our self-curated digital trail *The Artist Chain* achieved its longest run ever, featuring 32 artists.This remarkable journey around Sci-Fi took us across Central America, East Europe, India, West Europe, Middle East, to eventually return to England.



This remarkable journey around Sci-Fi took us across Central America, East Europe, India, West Europe, Middle East, to eventually return to England.

Natalee Decker's *Crip Fantasy* introduced us to a space for imaginatively reconstructed assistive technology devices, that defy physical limitations, societal attitudes and material constraints.

Science Fiction Squared, curated by the former New Scientist editor-in-chief Sumit Paul-Choudhury, invited Sci-Fi writers from diverse backgrounds to explore the future of science fiction literature.

Sci-Fi programme also offered opportunities for nurturing creative digital skills. *Hotel generation*, our young artist development programme, saw Abe Sugarman from West Yorkshire presenting *Rock Bottom*, the first solo show of his career.

XYZ, a creative module for ELAM's Game Design students run by art collective Keiken explored gaming as an art practice. *The Beta Toolkit, an* online platform developed with the MA Culture, Criticism and Curation students at Central St. Martins providing resources on how to curate online.

Our *Digital Training Sessions* focused on the open-source 3D modelling software Blender led by artist Marc Blazel for both beginner artists and intermediate practitioners.

In October 2022, in partnership with the London Borough of Tower Hamlets, we converted a 40,000 square feet council office building into a creative hub, providing 100 affordable studios and desk paces for artists and creative entrepreneurs living and working in the borough.

As arebyte celebrates its 10-year anniversary in 2023, our sci-fi program signifies the culmination of a transformative decade, clearing the path foran exciting new chapter of growth as we enter Arts Council England's national portfolio of organisations for the funding period 2023-2026, and work towards the opening of 25,000 sq feet of capital projects 50-year lease Digital Art Centre where tomorrow's culture will get made.

December 2023

Nimrod Vardi
Creative director

Claudel Goy
Managing director



Our creative focus for this year: Sci-Fi

Science fiction has, since its inception, sparked people's imagination and inspired humanity to explore possible frameworks for the world of tomorrow.

Sci-Fi

Historically in Western cultures, the stories explored within Sci-Fi have had a strong bias towards white cis-male narratives, restricting our imaginations to a single perspective of a much broader phenomena.

In recent decades, there has been a shift in how Sci-Fi is perceived, discussed and developed, embracing diverse authors and narratives, allowing the medium to allow a wider breadth of individuals and communities to have a stake in imagining the future of our world.

In other cultures, Sci-fi has played a dominant historical role in literature: Afrofuturism dating back to 1920, Chinese sci-fi moving through waves of social and political upheaval since 1902, Latin-American ci-fi dates back to even 1775, and Russian sci-fi with its long history stretching back to the 19th Century. Sci-Fi across the globe touches upon questions that are shared by humanity, such as the survival of the human race and how to uphold morals in extreme circumstances.

Science fiction plays a crucial role in how we understand the world around us and helps us reimagine and discuss ideas such as identity, the self, communities, private and public, corporations, institutions, and everyone and everything in between.

As the power paradigm undergoes a noticeable shift and corporations rapidly evolve, matching the wealth and control of nations and the and the significance of technologies as tools for both resistance and compliance becomes increasingly evident there is a growing need for science fiction to serve as both a warning sign and a call for action. Science fiction's ability to anticipate and explore the consequences of these changes becomes more crucial than ever.

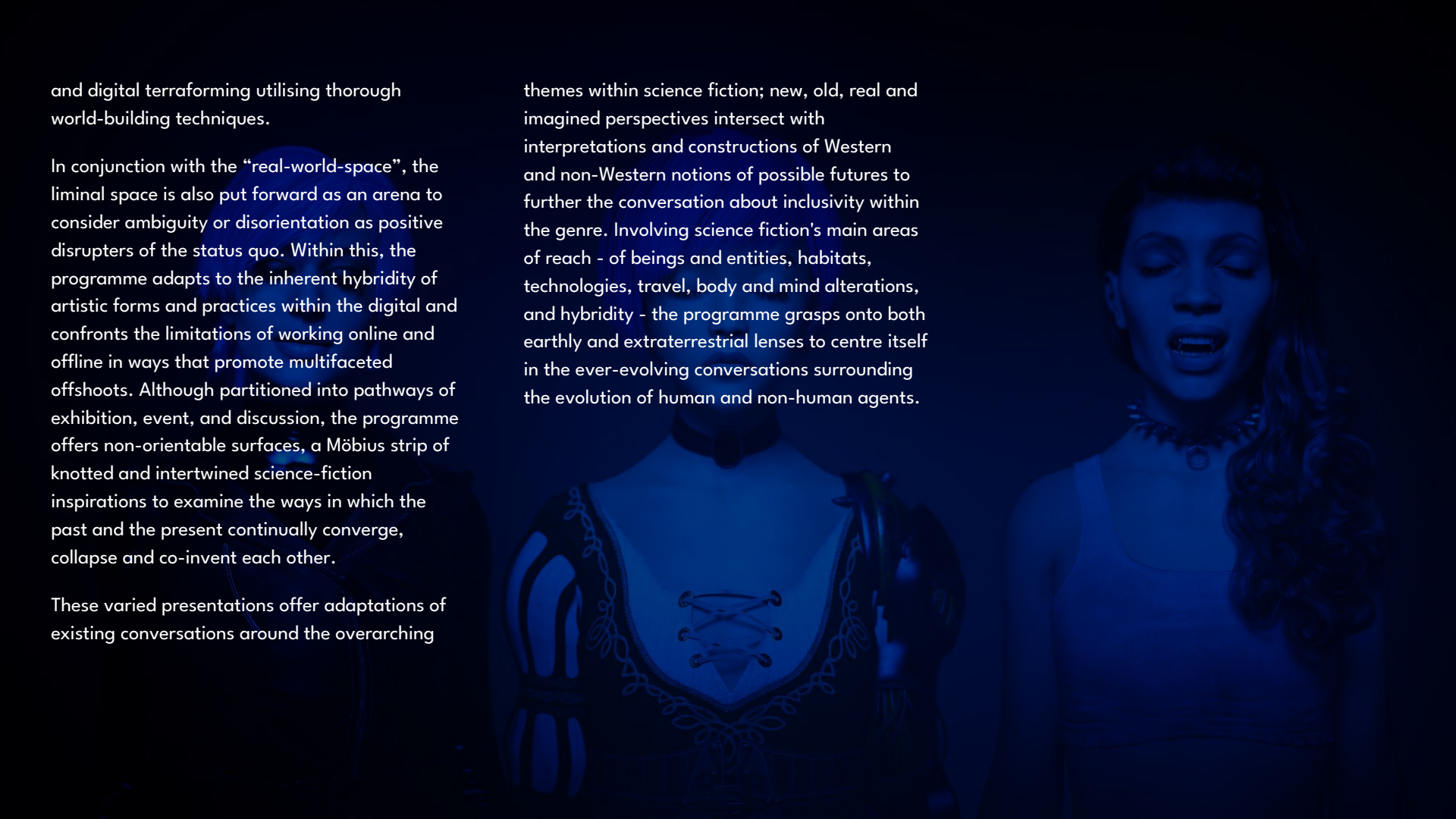
For its 2022/23 programme, arebyte presented artists and artworks surrounding science fiction, science-speculation, and science fact.

The programme unpicks our current reality and presents an exploration through various forms of speculative fiction(s), proposing imaginative and innovative concepts for a new kind of futurism, and mapping a new realm that we can unfold - a domain that incorporates ways to promote new ways of inhabiting, carving out, and finding spaces to exist within. These areas include quantum ideology, cyborgian prosthetics, performativity within identity,

and digital terraforming utilising thorough world-building techniques.

In conjunction with the “real-world-space”, the liminal space is also put forward as an arena to consider ambiguity or disorientation as positive disrupters of the status quo. Within this, the programme adapts to the inherent hybridity of artistic forms and practices within the digital and confronts the limitations of working online and offline in ways that promote multifaceted offshoots. Although partitioned into pathways of exhibition, event, and discussion, the programme offers non-orientable surfaces, a Möbius strip of knotted and intertwined science-fiction inspirations to examine the ways in which the past and the present continually converge, collapse and co-invent each other.

These varied presentations offer adaptations of existing conversations around the overarching themes within science fiction; new, old, real and imagined perspectives intersect with interpretations and constructions of Western and non-Western notions of possible futures to further the conversation about inclusivity within the genre. Involving science fiction's main areas of reach - of beings and entities, habitats, technologies, travel, body and mind alterations, and hybridity - the programme grasps onto both earthly and extraterrestrial lenses to centre itself in the ever-evolving conversations surrounding the evolution of human and non-human agents.



Performance guest curated by Nimco Hussein, 28 Aug 2022

Atlantic Cruises

Ebun Sodipo
Chloe Filani

Atlantic Cruises is a polyphonic audio-visual conversation expanding speculative and critical narratives. Framed by moving image and sound, the performance delved into the complex interplay between imagination, the Atlantic, and Black trans-feminine existence. The artists employed scripted discourse, fragmentation, collage, and fabulation to invite the audience into a softer, alternative exploration of the body, desire, archives, and the past.



Atlantic Cruises, 2022. arebyte Gallery, London. Image: Max Colson

Self-curated artist-led programme, Aug – Dec 2022

The Artist Chain

Umber Majeed
Bassem Saad
Lama El Khatib
Samir Ghobril
Sarah Zeryab
Marks Mara
Flaviu Cacoveanu
Valentino Russo
Diana Gheorghiu
Thea Lazar
Taietzel Ticalos
Rosa Menkman
Echo Can Luo
BBB_
(allapopp and Alex Sahm)
Ksti hu
IXXF
YVNG3.181.1RL
Алёша Кобзева
Jascha Bernhard
Yevhenii Novodvorkyi
Thomas Eliot Strobel
Tasneem Lohani
Jeremey Bailey
shawné michaelain holloway

The Artist Chain is an online self-curated artist-led programme, where arebyte selects the first artist of the chain, who then invites the next artist to participate, creating an endless digital trail of works. The links created through the Artist Chain present a variety of ideas, concepts and mediums from different parts of the world, forming a dialogue between peer groups.



Alesha Kobzeva, still from *Алеша Кобзева, TO BE FREE*, 2022

Solo exhibition, 26 May – 20 August 2022

The Evolution Of Ent-: Qx

Libby Heaney





Explore parallel worlds in an immersive experience probing the many futures of powerful new quantum computing systems. The Evolution of Ent-: QX, an exhibition by artist and quantum physicist Libby Heaney. The exhibition is centered around an immersive experience that probes the many futures of powerful new quantum computing systems. the first artwork that uses quantum computing as both medium and subject matter, commissioned by Light Art Space. The immersive 360° projection takes audiences through three earthly layers of quantum experiments containing quantum hybrid lifeforms - fantastical creatures zipping in and out of dimensions - and pulsating liquid worlds that seem to shift and breathe.

Libby Heaney, *The Evolution of Ent-_ QX*, 2022. Installation view, arebyte Gallery, London. Images: Max Colson.

Online Solo exhibition, 7 Jul – 5 Sep 2022

Club Zero

LaTurbo Avedon

Follow the emergence of three new NFP's and their creation through audience led editor sessions that offer an alternative to the hyper-capitalised cryptoart market Club Zero by digital avatar and artist La Turbo Avedon presented as non-fungible people (NFP's,) who inhabit La Turbo Avedon's new work Materia (2022), The three unnamed and pre-developed unfinished NFP's are rendered non-binary avatars algorithmically generated using character generation technology developed by Daz 3D - for sale on Open Sea, with proof of ownership stored on the Ethereum blockchain. Throughout the exhibition, visitors are granted access to the hidden backend of Avedon's creative process through three interactive sessions to determine the avatar's final appearance.



La Turbo Avedon, *CLUB ZERO* (2022), commissioned by arebyte.

Performance, 29 Sep 2022

ʊR

Fronte Vacuo

ʊR is a performance by Fronte Vacuo (Marco Donnarumma, Margherita Pevere, and Andrea Familari), exploring violence in algorithmic societies. It combines faceless bodies, AI algorithms, lights, and sound vibrations. The piece reflects on the violence inherent in instructions, systems, and infrastructures designed to exploit all living beings. Through loops and repetitions, humans create instructions, machines repeat them, and living things suffer. The performance combines multi-sensorial stimulation, human-computer interaction, and somatic practices. Using Marco Donnarumma's XTH Sense instrument, an interactive, machine learning algorithm transforms internal body sounds into a real-time choreography of movement, sounds, and light.



Humane Methods [ʊR], *Fronte Vacuo*, 2022. Performance still, arebyte Gallery, London.
Image: Oliver Rudkin

Online group show, Launched in Oct 2022

Open Screen

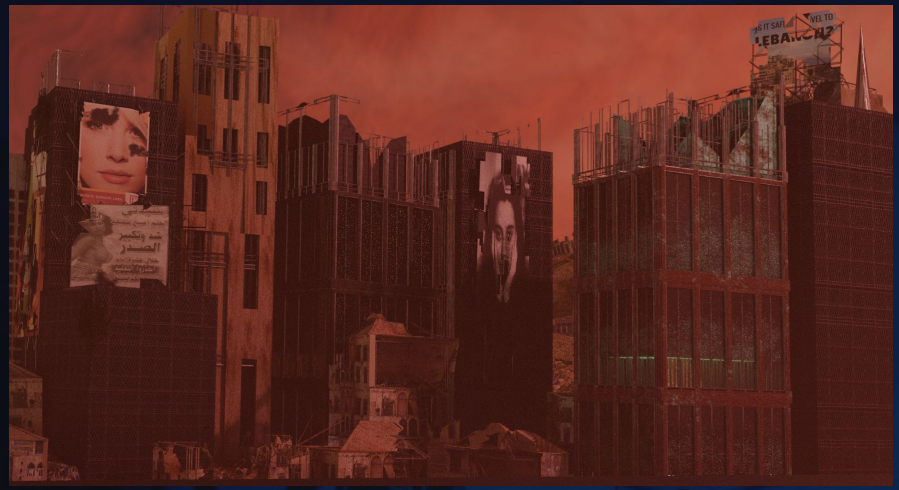
Milad Forouzandeh
Natalee Decker
MH Sarkis

Developed in partnership with Shape Arts with the aim of addressing underrepresentation in the art industry, *Open Screen* invites artists that self-identify as disabled to explore the role of digital technology. With external judges Joseph Wilk (Live Coding Performer) and Vivek Gohil (Gaming Accessibility Consultant) joining the panel, arebyte and Shape Art selected three artists out of the 75 digital works submitted through the open call:

Milad Forouzandeh with *Prologue_version_01*, which creates an ecosystem with upgraded trans-humans, plants and animals, and the influence of their distinct abilities and on future literature, poetry, and stories

Natalee Decker with *Crip Fantasy*, which introduced us to a space for imaginatively reconstructed assistive technology devices, that defy physical limitations, societal attitudes and material constraints.

MH Sarkis with *ΡΛΝΛCΞΛ*, a post-apocalyptic future in the Levant, where the dystopian cityscape is filled with historically significant billboards and "physiographies" merged with metaphorical elements, with the intent to provoke catharsis about the region's history and unrest.





Top image: MH Sarkis, still from *ΡΛΝΛCΞΛ* (2020 - ongoing). Open Screen 2022, arebyte.
Bottom image: Milad Forouzandeh, still from *PROLOGUE_VERSION_01* (2020). Open Screen 2022, arebyte.

Symposium, 29 Sep 2022

Science Fiction Squared

Adam Roberts,
Beth Singler,
Yen Ooi,
Jennifer Woodward,
Caroline Edwards,
Jo Walton,
Sumit Paul-Choudhury,
Glyn Morgan,
Steward Hotston,
Lavie Tidhar,
Neon Yang,
Modupe Ayinde,
Aliette de Bodard

Since its invention, science fiction has taken many forms - from its beginnings in the gothic horror of Frankenstein, through the globe-trotting adventures of Jules Verne, the techno-utopianism of its Golden Age, the trippy fantasies of New Wave and the slick, corporate dystopias of cyberpunk. But what will it evolve into next? We asked Sumit Paul-Choudhury, former New Scientist editor-in-chief, to invite established and emerging science fiction creators and critics to discuss how social and technological trends are likely to change the form and function of science fiction.



Science Fiction Squared, 2022. arebyte Gallery, London. Image: Oliver Rudkin

Group exhibition, 27 Oct 2022 – 28 Jan 2023

Futures Past

Morehshin Allahyari
Juan Covelli
Dominique Cro,
Sandrine Deumier,
Matteo Zamagni,
Lawrence Lek,
Kumbirai Makumbe,
Entangled Others,
Abi Sheng,
Shinji Toya,
Ryan Vautier
Sarah Blome

Futures Past takes the viewer on an immersive journey through the excavated ruins of the future filled with digital and sculptural works, interactive and static assets, as well as AI-generated renderings to contextualise the disparate findings. The gallery becomes a site for discovering fragments of media, objects and genre-fluid artwork documenting the perceived notion of futurity through retrospective, historical, orthographical, geological and temporal dimensions. The exhibition presents digital works that encapsulate ideas around the past, present and future: amalgamated beings, mixed histories, clashes of culture, and worlds within worlds.



Installation view of *Futures Past* (2022), arebyte Gallery, London. Image: Max Colson.

Artist development programme, Jan – July 2022

Hotel Generation

Abe Sugarman (West Yorkshire)
Ama Dogbe (Bristol)
Wolfe Musbahi (Edinburgh/London)
Jess Pemberton (Cornwall)

2022 panel of judges
Danielle Brathwaite-Shirley
(artist, London)
Rachel Falconer
(Head of Digital Arts Computing BSc, Goldsmiths)
Yinka Danmole
(Cultural producer, Studio Danmole, London)
Melanie Lenz
(Curator of Digital at the V&A)

arebyte yearly artist development programme *hotel generation* mentors the next generation of UK digital artists during the critical early stages of establishing a career in the arts. It equips young artists with the ability to manage sustainable careers and expose them to new audiences in London, with the aim to expand their network and foster new opportunities.
Four participants from UK cities are selected through an open call to take part in a development programme including curatorial guidance, crit by guest artists, studio visits, digital skills and coding workshops, fundraising and marketing workshops. The programme culminates in a solo show at arebyte Gallery for the winning artists shortlisted by a panel of judges, while the three other participants have the opportunity to show an online iteration of their work.

Solo exhibition of the winner of Hotel Generation, March – April 2023

Rock Bottom

Abe Sugarman

Rock Bottom transformed the gallery into an immersive game experience where the physical and the virtual collide. Set deep inside a cryptic ocean trench, a bottomless abyss that no light can penetrate, visitors embarked on a choose-your-own-adventure journey composed of games, video works and sculpture. The exhibition explored concepts of queer and jellyfish temporalities, where restarting and rejuvenation become the metaphorical pointers to introduce the narrative of survival.



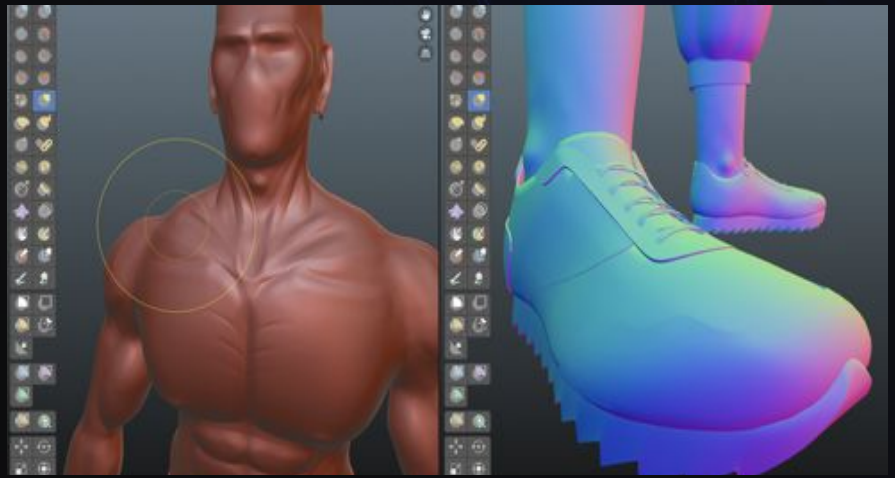
Abe Sugarman, *Rock Bottom*, 2023. Installation view, arebyte Gallery, London. Image: Max Colson.

Creative software workshops, July 2022 – November 2022

Digital Training Sessions

Marc Blazel

arebyte's Digital Training Sessions provide practical techniques for digital making through workshops led by artists. From introductory to more advanced sessions on coding, 3D modelling, sound editing, as well as cross-platform game engines and virtual world-making, the creative courses provide hands-on tools that participants can apply in their creative development, for all educational levels. Divided into four online sessions, this series for intermediate level led by artist Marc Blazel explores different techniques and workflows in Blender, a free and open-source 3D computer graphics software toolset.



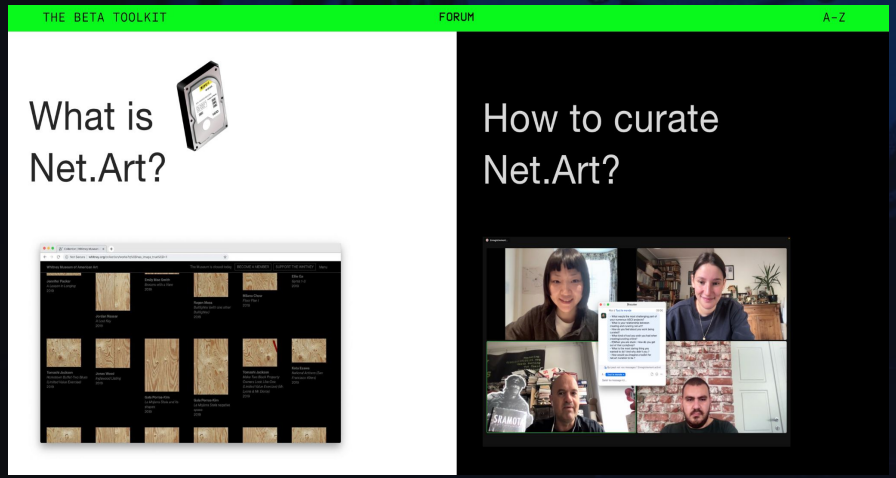
Marc Blazel, Blender renderings, 2022.

University residency, April – November 2022

The Beta Toolkit

MACCC students:
Andreas Andronikou
Ula Deru
Carolina Buccellati
Amelia Kedge
Jianing Wu
Ping Xue
Lexian Xu

Each year, arebyte partners with a University's new media course and invites their students to look into new forms of making, curating, displaying and archiving digital art. In collaboration with the MA Culture, Criticism and Curation (MACCC), Computational Arts Department of UAL, Central Saint Martins led Lee Weinberg (MACCC Lecturer), the students created *The Beta Toolkit*, a guide offering practical and theoretical context for Net.Art, to aid curators in their journey into online curation. The Toolkit invited external researchers Elliott Burns and Pita Arreola-Burns (off-site project, curators), Vuk Cosik (artist), Zach Blas (visual artist), Beryl Graham (scholar), Heath Bunting (visual artist), Tian Xiaolei (new media artist), and Hu Bin (curator).



The Beta Toolkit, 2022.

Game Design course, November 2022 – January 2023

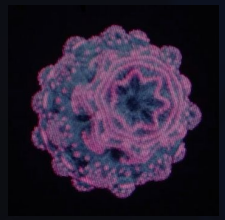
XYZ

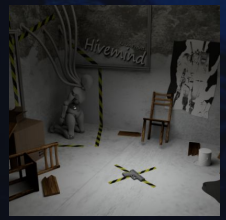
Keiken and ELAM students:
Aldo McKinney
Humza Mustafa
Clarence Veras
Kazi Jawad
Frankie Miller
Thomas Screciu
Enrikas Necelis
Daniel Hernandez
Tin Hunyh
Taj
Cyril Jimenez
Jayden Stephenson-Miller

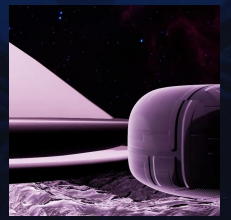
XYZ is arebyte's yearly initiative in collaboration with ELAM college for nurturing young talent's creative digital skills. Each year, arebyte invites an artist to run a creative course around artistic games and world-building for ELAM's game design students, with the aim to open paths into employment within the art, games & real time industries. Over the span of 3 months, digital art collective keiken ran collaborative sessions with the students which looked into the ethics of character design, the role of tools in gaming, and the potential of games to create new narratives. The programme included a visit to Target3D motion capture studios and resulted in 5 uniquely different digital works, showcased at arebyte Gallery in February 2023.



XYZ, 2023, arebyte Gallery. Image: Shane Sutherland
Artwork: Jayden Stephenson-Miller, Enhanced Boxing, 2023.







Artworks (from left to right): Aldo Mckinney, *F-R-A-C-T-A-L T-R-I-P*. Taj Shaun, *Taj Future Fashion*. Humza Mustafa; Clarence Veras; Kazi Jawad; Frankie Miller; Thomas Screciu; Enrikas Necelis; Daniel Hernandez; Tin Hunyh, *Hivemind*. Cyril Jimenez, *Liquidism*.

Affordable Creative Workspace

arebyte is committed to further support London's creatives by providing affordable workspaces in the capital city, through its arebyte Studios initiative.

In partnership with private landlords and Councils, arebyte sets up flexible workspaces as part of a cultural placemaking strategy, to preserve the affordability of rent for artists, creative start-ups and micro SMEs.

In October 2022, in collaboration with the London Borough of Tower Hamlets, we converted a 40,000 sq feet council office building in Bethnal Green (Albert Jacob House) into a creative hub, providing 100 affordable studios and desk paces for artists and creative entrepreneurs. This initiative delivers £100,000 per year in rent support for the creative Industries workforce.

The studio complex prioritises the support of the local creative economy in Tower Hamlets by dedicating a minimum of 60% of its offerings to residents of the borough.

Together with our workspaces at London City Island in partnership with Ballymore, and our meanwhile warehouses in Camberwell and Peckham, arebyte support a vibrant creative workforce and art community of 330 artists, makers and entrepreneurs over 90,000 sq feet of affordable workspace in East and South London.





Images: Niki Tse

Impact



Libby Heaney, The Evolution of Ent-_ QX, 2022. Installation view, arebyte Gallery, London.
Image: Max Colson.

- 10,350 onsite visitors
- 350,103 online views with 35% in the UK and 65% from 147 countries around the world
- 3 solo commissions, 4 group shows, 2 evenings of performances, involving all together the participation of 50 talented artists
- 36 mentorship sessions and 19 artist-run workshops to support the development of 50 digital practitioners in education and early stages of their career
- 39 digital experts participating to talks, exhibition reviews, judging panels, and contributing to our exhibition booklets

Press Highlights

"By emulating big tech's communication strategies, Heaney not only exposes the dynamics of profit, techno-solutionism and surveillance capitalism but she also establishes a critical space of enquiry."

Libby Heaney's *The Evolution of Ent-: QX* reviewed in We Make Money Not Art (2022)

The exhibit links the digital, the sculptural, and the AI-generated, using monitors, projections, video walls and LED panels to blend histories, cultures, and temporalities and create unreal, archaeological scenery of the hereafter."

Exhibition Profile: FUTURES PAST featured in Jing Culture & Crypto

"Rock Bottom... aims to evoke the struggle towards escape by hitting 'Rock Bottom' in an immersive game experience."

Abe Sugarman's *Rock Bottom* Exhibition in National Videogame Museum

"a well-produced collection of digital works that leaves a surprisingly hopeful impression."

Open screen featured in Disability Arts Online (2022)

"...although science fiction and speculative fiction can be ways to think of the future, they can also help viewers rethink the present"

Futures Past featured in Photoworks

Libby Heaney, *The Evolution of Ent-_ QX*, 2022. Installation view, arebyte Gallery, London. Image: Max Colson.



Report of the Trustees

Report of the Trustees

The trustees present their annual report together with the charity's statement of accounts for the financial year that ended 31 March 2023. The financial statements comply with the Charity Act (2011), arebyte's CIO constitution ('foundation model' offered by the Charity Commission), and the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

I. Objective and activities

In pursuing arebyte's charitable objectives through its main activities, the trustees hold regard to the Charity Commission's guidance on public benefit. The organisation's charitable objectives as registered with the Charity Commission are to advance education in the fields of digital and performance art by the establishment and maintenance of an art gallery, and in particular the production of artistic projects, and facilitating the development of emerging artists and their audiences.

Initiated in 2013, arebyte has established itself as an influential voice in the digital art landscape. From exhibitions, online experiences, live performances to educational initiatives, our programmes explore the creative application of new technologies spanning virtual reality (VR), augmented reality (AR), motion capture, computer-generated imagery (CGI), artificial intelligence (AI), and blockchain technology.

Meeting the growing demand for immersive experiences and digital content creation, arebyte pioneers new forms of engagement with creative technologies, to critically explore the impact of technology in contemporary society.

arebyte is committed to further support London's creatives by providing affordable workspaces in the capital city. In partnership with private landlords and Councils, arebyte strives to preserve a vibrant community of 330 artists, makers and designers in East and South London.

Over 10 years, we've nurtured over 1,050 artists and curators through our programme, produced 26 major commissions, and supported over 650 creatives benefitting from our affordable studios.

We have collaborated with the Serpentine, Tate Modern, Goldsmiths University, Royal College of Art, Central Saint Martins, Ars Electronica and Rhizome, and toured work as far as Berlin, Ljubljana, The Hague, Paris, New York, Vienna, Shanghai, Seoul, and Copenhagen.

Our core values

As an experimental institution dedicated to digital culture, we uphold to the following values

Innovating Creative Tech: Exploring Boundaries with a Critical Approach

By fostering a culture of experimental research and development, our work pushes the boundaries of art and technology, opening up new forms of curation, production and experiences. We critically examine the role of technology in our modern society through thought-provoking art projects that merge the realms of technology, humanities and science, to provide critical insights into the implications and potential ramifications of technology on all aspects of our lives.

Cultivating Diverse Perspectives in Cultural Programming and Tech Initiatives

We are an inclusive organisation with a diverse workforce that values a range of perspectives and lived experiences, seamlessly integrating them into our cultural programming and tech initiatives. Our mission is to cater to the needs of audiences from various backgrounds and identities, representing the vibrant diversity of contemporary Britain and of our global audience. Acknowledging the existing lack of diversity in the worlds of technology and art, we actively work to bridge this gap in everything we do.

Fostering Radical Collaboration and Open Knowledge Sharing

We create an environment where diverse areas of expertise converge, fostering connections and igniting innovation for long-term growth and community engagement. Through strong connections with peers

Environmental Sustainability in the Digital Art Space

We research and develop practices surrounding sustainable forms of digital art making and curation, with the aim of reducing the environmental impact both IRL and online. We aim to emerge as leaders in the realm of digital sustainability, inspiring sector behaviour change and sharing best practice with our peers.

Talent Development

Our education initiatives pioneer innovative ways to engage with creative technologies, meeting the demand for digital content creation. Through workshops and activities for participants of all ages and skill levels, we empower everyone to actively shape and explore our creative landscape.

We nurture the next generation of digital practitioners, providing affordable workspaces, business support, and curatorial mentorship to artists, students and micro SMEs, equipping them with the tools to flourish at every stage of their career.

Our long-term ambition: London's first Digital Art Centre

Thanks to a unique partnership with developer Ecoworld Ballymore, we have secured a 25,000 sq feet facility to open London's first Digital Art Centre, where tomorrow's culture will be made, experienced and discussed.

- Digital art: 9,000 sq feet of immersive and interactive gallery spaces for world class new media and technology-based art exhibitions and live performances
- Business incubation: 8,000 sq feet of affordable workspaces to support new digital businesses, and a like-minded community for artists and createch entrepreneurs
- Skills development :1,000 sq feet for creative digital skills, to build a talent pipeline and career pathways for the young people of Newham and Tower hamlets
- Digital production: 6,000 sq feet of virtual production facility supporting the development of the uk's world leading screen industries and powering the next generation of XR content and experiences,retail
- Retail space: 1,000 sq feet of food & beverage, and a shop for reproductions of works, limited editions and books.

II. Governance & Management

Recruitment and appointment of trustees

The members of the Board are the trustees of the charity under charity law. They are the only voting members. Each trustee is appointed for a term of 2 years. All trustees offer their services on a voluntary basis and no funds are held as custodian trustees.

In selecting a new trustee, the trustees must have regard to the skills, knowledge and experience needed for the effective management of the charity. Appointment of trustees is by resolution passed at a properly convened meeting of trustees. Before or on the appointment of a new member of the trustee body, a candidate is provided with a copy of the constitution and the latest Trustees' Annual Report and statement of accounts.

Organisation

The day-to-day direction of arebyte's affairs is the responsibility of the Managing director and the Creative director who reports to the Board during the trustee's meeting and in between meetings, as detailed in arebyte Delegation scheme document.

Risk Management

The major risks to arebyte's activities and reputation are identified by the Trustees and logged in the risk register under the categories Finance & Enterprise, Governance, Programme, People, Project, Environment. The risk register is reviewed at each Trustees meetings, with additional reviews conducted as necessary for urgent actions.

arebyte rates the importance of risks through consideration of the likelihood of an event occurring, and the seriousness that would arise if the event were to occur. Preventive mitigation actions to reduce the likelihood and/or seriousness are identified, and implemented as a priority for higher risks.

III. Achievements and Performances

Programme of activities

Our yearly initiatives provide crucial opportunities for creative professionals who operate within the realm of digital cultures. We extended invitations to artists, curators, programmers, researchers and writers to make valuable contributions which responded to our Sci-Fi annual theme. These fruitful collaborations resulted in a rich array of online and onsite outputs including 3 solo commissions, 4 group shows and 2 evenings of performances, involving all together the participation of 50 talented artists.

Through our educational programme, we have implemented a series of initiatives in partnership with educational institutions, aimed at sharing knowledge on creative media technologies. In collaboration with Spotlight, ELAM college, and the Computational Arts Department of UAL, we have successfully delivered 19 artist-run workshops for digital making and provided 36 curatorial mentorship sessions to support the development of 26 young individuals in education and early stages of their career, as well as 24 more experienced digital practitioners. We invited another 39 digital experts to take part in 7 panel conversations, conduct 4 exhibition reviews and take part in 2 judging panels, and write 6 essays for our exhibition booklets,

Attendance and Public Reception of our Programme

arebyte reaches out to an audience ranging from 16-45 years old, who demonstrates enthusiasm for digital cultures. Our programme drew in 10,350 onsite visitors (2021:5,600), representing a slight 2.65% rise compared to our pre-COVID footfall of 10,082 in 2019. arebyte's online viewership experienced further growth, reaching 350,103 viewers, compared to 326,000 in 2021.

Of this total, 18.5% were from London (down from 20% in 2021), while 16.5% were from the rest of the UK (down from 26% in 2021). These figures indicate that arebyte has established a prominent presence internationally, with 65% of our viewership outside of the UK, originating from 147 countries around the world (2021:98). This international recognition is the result of our strategic collaborations with peer galleries worldwide for co-commissioning innovative artworks, the promotion of our online art exhibitions to a global audience, and our inclusive approach to programming that showcases artists representing many communities. Asia holds the largest audience share, with 35% of our reach originating from this region, followed by Europe (13.65%), North America (6.79%), South America (5.17%), Africa (2.65%) and Oceania (1.27%).

Creative Workspace provision

In October 2022, in collaboration with the London Borough of Tower Hamlets, we converted a 40,000 sq feet council office building in Bethnal Green (Albert Jacob House) into a creative hub, providing 100 affordable studios and desk paces for artists and creative entrepreneurs. This initiative delivers £100,000 per year in rent support for the creative Industries workforce. The studio complex prioritises the support of the local creative economy in Tower Hamlets by dedicating a minimum of 60% of its offerings to residents of the borough.

Together with our workspaces at London City Island in partnership with Ballymore, and our meanwhile warehouses in Camberwell and Peckham, arebyte support a vibrant creative workforce and art community of 330 artists, makers and entrepreneurs over 90,000 sq feet of affordable workspace in East and South London.

IV. Financial Review

This reported financial year extends to March 31, 2023, to align with typical fiscal year periods. Our new financial year will now run from April 1 to March 31, from 2024 onwards. This one-time adjustment results in a 15-month reporting period for this specific fiscal year. This needs to be taken into account for comparisons with figures from last financial report based on the standard 12-month periods

Performance

Total income amounts to £775,013 in 2022/2023 (2021: £584,128). Income from charitable activities has increased to £667,662 (2021: £482,178) as a result of an increase of rental income to £603,886 (2021: £424,648) due to the opening of a new studio site in October 2022.

Efficiency

arebyte is focused on delivering the greatest possible public benefit to the widest possible public; this requires to keep our support costs and overall return on investment under close scrutiny. In 2022/2023 arebyte's support costs increased to £88,695 (2021: £52,517).

Reserves policy

The Trustees review arebyte's reserves policy on an annual basis to consider the difference between the yearly expenditures and income, and ensure that adequate resources are available to meet liabilities. The charity's reserve policy is to ensure that there are sufficient funds available to meet the anticipated expenditure requirements for a period between 3-6 months. At the end of this financial year, the reserve level amounts to £205,087 (2021: £185,034) and therefore within the threshold of the policy (£150,000 to £300,000).

Capital Investment and Growth

The financial statement notes shows a consistent and sustainable growth trend in the activities of both our programme and affordable studios provision.

One significant change during this financial period is the opening of a new studio site in October 2022, with an initial investment of £42,000, depreciated over a 2-year period. We anticipate an additional annual income of £300,000. This has led to an increase in tenants deposits related in comparison to the previous financial period.

V. Reference & administrative details

Charity name:	arebyte CIO
Charity type:	Charitable incorporated organisation
Charity number:	1167185
Registration date:	18 May 2016
Principal office:	7 Botanic Square, London E14 0LG
Trustees:	Jonatan Jona Hajnalka Semsei Guy Armitage Sumit Paul Choudhury Rosh Singh Shay Thompson
Financial year end:	31 March
Independent: examiner	Morris Crocker Station House, 50 North Street, Havant, Hants PO9 1QU
Bankers:	HSBC Bank plc 465 Bethnal Green Road, London E2 9QW PayPal (Europe) S.à.r.l. et Cie, S.C.A, 22-24 Boulevard Royal, L-2449, Luxembourg

VI. Statement of Trustees' responsibilities

The trustees are responsible for preparing the Trustees' Annual Report and the statement of accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The trustees have had due regard to guidance published by the Charity Commission on public benefit. They believe the activities and achievements discussed in this report clearly show how the charity brings benefit to the public. The trustees are not aware and have no knowledge of any serious incidents or other such matters that should be reported to the Commission.

Approved by order of the board of trustees on the 7th of November 2023 and signed on its behalf by:



Guy Armitage - Chair
22nd of December 2023

VII. Independent examiner's Report to Trustee

I report to the charity trustees on my examination of the accounts of arebyte (the Trust) for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



S F Mackie, FCA Morris Crocker Chartered Accountants
Station House, North Street Havant Hampshire PO9 1QU

2nd of January 2024

AREBYTE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE PERIOD 1 JANUARY 2022 TO 31 MARCH 2023

	Notes	Unrestricted fund £	Restricted funds £	Period 1.1.22 to 31.3.23 Total funds £	Year ended 31.12.21 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	107,351	-	107,351	101,951
Charitable activities	3				
Programme and Studios		609,819	57,843	667,662	482,178
Total		717,170	57,843	775,013	584,129
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		697,117	57,843	754,960	520,220
NET INCOME		20,053	-	20,053	63,909
RECONCILIATION OF FUNDS					
Total funds brought forward		185,034	-	185,034	121,125
TOTAL FUNDS CARRIED FORWARD		205,087	-	205,087	185,034

The notes form part of these financial statements

AREBYTE

BALANCE SHEET
31 MARCH 2023

	Notes	2023 £	2021 £
FIXED ASSETS			
Tangible assets	9	22,281	1,207
CURRENT ASSETS			
Debtors	10	75,147	36,011
Cash at bank		244,921	217,479
		320,068	253,490
CREDITORS			
Amounts falling due within one year	11	(137,262)	(69,663)
NET CURRENT ASSETS		182,806	183,827
TOTAL ASSETS LESS CURRENT LIABILITIES		205,087	185,034
NET ASSETS		205,087	185,034
FUNDS	13		
Unrestricted funds		205,087	185,034
TOTAL FUNDS		205,087	185,034

The financial statements were approved by the Board of Trustees and authorised for issue on 7th of November 2023 and were signed on its behalf by:



J Jona - Trustee

The notes form part of these financial statements

CASH FLOW STATEMENT
FOR THE PERIOD 1 JANUARY 2022 TO 31 MARCH 2023

	Notes	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
Cash flows from operating activities			
Cash generated from operations	15	71,628	66,374
Net cash provided by operating activities		71,628	66,374
Cash flows from investing activities			
Purchase of tangible fixed assets		(44,186)	(548)
Net cash used in investing activities		(44,186)	(548)
Change in cash and cash equivalents in the reporting period		27,442	65,826
Cash and cash equivalents at the beginning of the reporting period		217,479	151,653
Cash and cash equivalents at the end of the reporting period		244,921	217,479

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD 1 JANUARY 2022 TO 31 MARCH 2023

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation
The charity is exempt from tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

continued...

2. DONATIONS AND LEGACIES

	Period 1.1.22 to 31.3.23	Year ended 31.12.21
	£	£
Donations	107,351	101,951

Donations in kind totalling £107,056 were received for discounts on equipment hire and advertisement. Other small donations were received totalling £295 (2022: £269). In 2021 donations in kind totalling £101,680 were received for advertising, staff training and artist support.

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	Period 1.1.22 to 31.3.23	Year ended 31.12.21
		£	£
Grants	Programme and Studios	56,351	47,532
Curatorial income	Programme and Studios	1,421	-
Ticket sales	Programme and Studios	1,899	1,673
Co-commission fee	Programme and Studios	400	-
Studio rental income	Programme and Studios	603,886	424,648
Venue hire income	Programme and Studios	3,705	8,325
		667,662	482,178

Grants received, included in the above, are as follows:

	Period 1.1.22 to 31.3.23	Year ended 31.12.21
	£	£
ACE Arts Council England - National Lottery Project Grant	43,508	15,000
Tower Hamlets Council - Covid 19	-	30,532
The Elephant Trust	-	2,000
Greater London Authority - Royal Docks Internship Programme	10,343	-
A New Direction	2,500	-
	56,351	47,532

continued...

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Programme and Studios	666,265	88,695	754,960

5. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Programme and Studios	86,054	150	2,491	88,695

Support costs, included in the above, are as follows:

Management

	Period 1.1.22 to 31.3.23 Programme and Studios	Year ended 31.12.21 Total activities
	£	£
Wages	38,221	32,629
Internet	9,056	6,293
Postage and stationery	1,218	2,002
Staff training	783	1,420
Subscriptions and IT	3,834	2,868
Travel & hospitality	9,830	2,778
Depreciation of tangible and heritage assets	23,112	2,317
	86,054	50,307

Finance

	Period 1.1.22 to 31.3.23 Programme and Studios	Year ended 31.12.21 Total activities
	£	£
Bank charges	150	23

continued...

5. SUPPORT COSTS - continued

Governance costs

	Period 1.1.22 to 31.3.23 Programme and Studios £	Year ended 31.12.21 Total activities £
Accountancy and consultancy	2,491	2,188

6. TRUSTEES' REMUNERATION AND BENEFITS

In terms of remuneration of trustees, the charity uses as basis for its governance the model constitution provided by the Charity Commission, specifically clause 6. Of the charity trustees in 2022/23, no trustee was compensated for their services during the financial year, which means in reference to clause 6.(3)(g) that all of the charity trustees then in office were not in receipt of remuneration or payments authorised by clause 6.

Trustees' expenses

There were no trustee's travel expenses paid for the year ended 31 March 2023 (2021: nil).

7. STAFF COSTS

	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
Wages and salaries	103,522	64,764
	103,522	64,764

Key management remuneration

During the year, key management personnel comprised of the Managing Director who earned remuneration of £50,962 in 2022/23 (2021: £32,629).

The average monthly number of employees during the period was as follows:

	Period 1.1.22 to 31.3.23	Year ended 31.12.21
Administration	1	1
Charitable activities	3	2
	4	3

No employees received emoluments in excess of £60,000.

continued...

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2020

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	101,951	-	101,951
Charitable activities			
Programme and Studios	465,178	17,000	482,178
Total	567,129	17,000	584,129
EXPENDITURE ON			
Charitable activities			
Programme and Studios	498,816	21,404	520,220
NET INCOME/(EXPENDITURE)	68,313	(4,404)	63,909
RECONCILIATION OF FUNDS			
Total funds brought forward	116,721	4,404	121,125
TOTAL FUNDS CARRIED FORWARD	185,034	-	185,034

9. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
COST				
At 1 January 2022	14,676	3,123	897	18,696
Additions	-	44,152	34	44,186
At 31 March 2023	14,676	47,275	931	62,882
DEPRECIATION				
At 1 January 2022	13,607	3,123	759	17,489
Charge for year	919	22,076	117	23,112
At 31 March 2023	14,526	25,199	876	40,601
NET BOOK VALUE				
At 31 March 2023	150	22,076	55	22,281
At 31 December 2021	1,069	-	138	1,207

continued...

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2021
	£	£
Trade debtors	75,147	34,511
Prepayments and accrued income	-	1,500
	75,147	36,011

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2021
	£	£
Trade creditors	865	358
Studio holders deposits	117,949	67,620
Accruals and deferred income	18,448	1,685
	137,262	69,663

Studio holders deposits have increased year on year due to the opening of a new site resulting in an increase in deposits held.

	2023	2021
	£	£
Brought forward	-	-
Amount released to incoming resources	-	-
Amount deferred in year	16,696	-
Carried forward	16,696	-

Deferred income represents studio rents received in advance.

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2023 Total funds	2021 Total funds
	£	£	£	£
Fixed assets	22,281	-	22,281	1,207
Current assets	320,068	-	320,068	253,490
Current liabilities	(137,262)	-	(137,262)	(69,663)
	205,087	-	205,087	185,034

13. MOVEMENT IN FUNDS

	At 1.1.22	Net movement in funds	At 31.3.23
	£	£	£
Unrestricted funds			
General fund	185,034	20,053	205,087
TOTAL FUNDS	185,034	20,053	205,087

continued...

13. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	717,170	(697,117)	20,053
Restricted funds			
ACE Arts Council England - National Lottery Project Grant	45,000	(45,000)	-
Royal Docks Internship Programme	10,343	(10,343)	-
A New Direction	2,500	(2,500)	-
	57,843	(57,843)	-
TOTAL FUNDS	775,013	(754,960)	20,053

Comparatives for movement in funds

	At 1.1.21	Net movement in funds	At 31.12.21
	£	£	£
Unrestricted funds			
General fund	116,721	68,313	185,034
Restricted funds			
Power Play exhibition	4,404	(4,404)	-
TOTAL FUNDS	121,125	63,909	185,034

Comparative net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	567,129	(498,816)	68,313
Restricted funds			
ACE Arts Council England - National Lottery Project Grant	15,000	(15,000)	-
Power Play exhibition	-	(4,404)	(4,404)
The Elephant Trust	2,000	(2,000)	-
	17,000	(21,404)	(4,404)
TOTAL FUNDS	584,129	(520,220)	63,909

continued...

13. MOVEMENT IN FUNDS - continued

ACE Arts Council	Arts Council England National Lottery Project grant: public funding four our art programme and educational programme
Royal Docks' Internship Programme	An initiative that gives local young people the opportunity to work with organisations in the Royal Docks and the vicinity. Arebyte participated in the scheme and received 50% subsidy to cover the wage of an intern assisting the team
A New Direction	A one-off payment to cover the costs of additional work from our press and marketing managers to cover for an intern, who's wage was supported by this, who has been working at a reduced rate due to sickness

14. RELATED PARTY DISCLOSURES

No trustee was paid for their function as trustee

Hajnalka Semsei who was a trustee of Arebyte during the year is an owner-director of Arbeit Project Ltd, a studio provider operating in London. Trustees have put in place the right measures to deal with any conflict or interest that may arise between the limited company and the charity in relation to the studio provision operations

15. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Period 1.1.22 to 31.3.23 £	Year ended 31.12.21 £
Net income for the reporting period (as per the Statement of Financial Activities)	20,053	63,909
Adjustments for:		
Depreciation charges	23,112	2,317
(Increase)/decrease in debtors	(39,136)	22
Increase in creditors	67,599	126
Net cash provided by operations	71,628	66,374

16. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.1.22 £	Cash flow £	At 31.3.23 £
Net cash			
Cash at bank	217,479	27,442	244,921
	217,479	27,442	244,921
Total	217,479	27,442	244,921

AREBYTE

England & Wales - Charity number 1167185

Accounts

arebyte

annual report and accounts 2021

Installation view of RE-FIGURE-GROUND, 2019, arebyte Gallery, London. Image: Christopher MacInnes

contents

Forewords 3

About arebyte 4

Programme 2021 5

arebyte Gallery 6

arebyte On Screen 11

arebyte Skills 15

arebyte Studios 20

Press highlights 22

Thank you 23

Report and accounts of the Trustees and financial statement for the year ending 31 December 2021 25

Report of the Trustees 26

Objectives and activities 26

Governance & management 27

Achievements and Performances 27

Financial review 28

Reference & administrative details 28

Statement of Trustees' responsibilities 29

Independent examiner's report to Trustees 29

Statement of financial activities 30

Balance Sheet 30

Notes to the financial statements 31

forewords

In 2021, the world was still deep into the Covid-19 pandemic; new variants and restrictions continued to affect most aspects of our everyday life. Confronted with this dawning 'new normal', the 2021 artists responded to our yearly theme *Realities* with ambitious projects: new commissions challenging audiences with urgent societal questions of democracy and equality; exhibitions exploring collectivism within communities, as well as live performances and online experiences offering a breath of fresh air away from the pandemic.

arebyte Gallery programme started with Kate Frances Lingard, winner of our nation-wide young artist development programme *hotel generation, with their exhibition Tender spots in hard code... fraught with potential, fragile with indecision* looking into the notion of personal and collective care through card and computer games. Following Kate's show, online communities gathered IRL for *Going Away TV*'s curated evening of live streamed acts, performed in front of a green screen, blurring digital and physical spaces. We then presented *Software for Less* by artist Ben Grosser who exposed the real motivations which govern social media platforms through user's profiling for advertising and political purposes.
As a counteract to this, Ben developed the commissioned work *Minus*, a new finite social media platform where users get 100 posts – for life. *Software for Less* toured to Aksioma, Ljubljana in May 2022. The programme continued with The Rogue Collection who curated *Free From*, a day celebrating Black Womxnhood through digital artworks, photography and live performances. Closing the programme, *She Keeps Me Damn Alive* by Danielle Brathwaite-Shirley urged audiences to take a stand to protect the lives of trans black people through a first-person shootout game using a physical infrared gun in immersive arcade-style play. We were pleased to collaborate with Quad on one event of our events programme associated with the exhibition, reinforcing our work with peer organisations in the UK. Danielle's installation travelled to Julia Stoschek Collection, Düsseldorf in June 2022.

Our online programme ***arebyte on Screen*** overcame the mobility restrictions imposed by the pandemic by taking the viewers on a virtual journey through *The Digital Weird*, a digital scavenger hunt co-curated by Jan Robert Leegte, with artworks hidden across the World Wide Web.
We joined forces with LIMA for the events programme running alongside the *Digital Weird*, allowing us to extend our audience reach. We then launched *Open Screen* in partnership with Shape Arts, with the aim to remove disabling barriers in the digital age and address an area of underrepresentation in the art industry: through a yearly worldwide open call for online works by digital artists who self-identify as disabled, *Open Screen 2021* presented two interactive newly commissioned works, a hyper-link story about rescue by Uma Breakdown, and a multiple choice game exposing how mundanity drips into self-made mythologies by Tilly P-M. We then showed *Para-Net*, an online experiment in distributed paraspace developed by Digital Arts Computing students from Goldsmith University, during their online residency with arebyte.
We ended the programme with the release of the 2nd generation of *arebyte Plugin* in partnership with The Wrong, offering audiences a progressive way for traversing the magnitude and unique breadth of content featured in the online biennale, as a series of window pop-ups via a browser plugin.

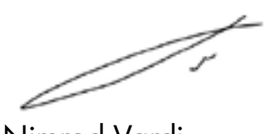
The popularity gained among audiences by our educational programme ***arebyte Skills*** confirmed the need for creating more opportunities to share knowledge on creative media technologies for amateurs and professionals of all ages. This led to a partnership with The Serpentine Galleries and their initiative *Future Art Ecosystems* around the coproduction of three of our Digital Training Sessions series on creative software run by digital artists.

arebyte Studios continued to provide much needed creative workspaces at London City Island, Camberwell and Peckham, preserving the affordability of 150 artist studios in London.

2021 saw arebyte cement its reputation as one of the most innovative digital art organisations in Europe, with ongoing increase in viewership and visitors, coverage in major outlets such as The Guardian, Frieze, Art Review, and Hyperallergic, collaborations with acclaimed cultural partners, and exhibitions touring internationally.

Building on the success of our programmes and our growing expertise in art & technology, arebyte will open London's first Digital Art Centre in 2024 in a 20,000 sqft new building secured as our permanent home. The Digital Art Centre will act as a creative hub championing digital cultures, connecting multiple voices and embracing a wide range of influences to offer immersive experiences in large scale exhibition spaces, affordable workspaces with digital fabrication facilities for the creative tech sector, and educational rooms for creative digital skills and literacy workshops.

5 May 2022



Nimrod Vardi,
Founder and Creative director



Claudel Goy,
Managing director

about arebyte

Since 2013, arebyte brings innovative perspectives to art through new technologies.

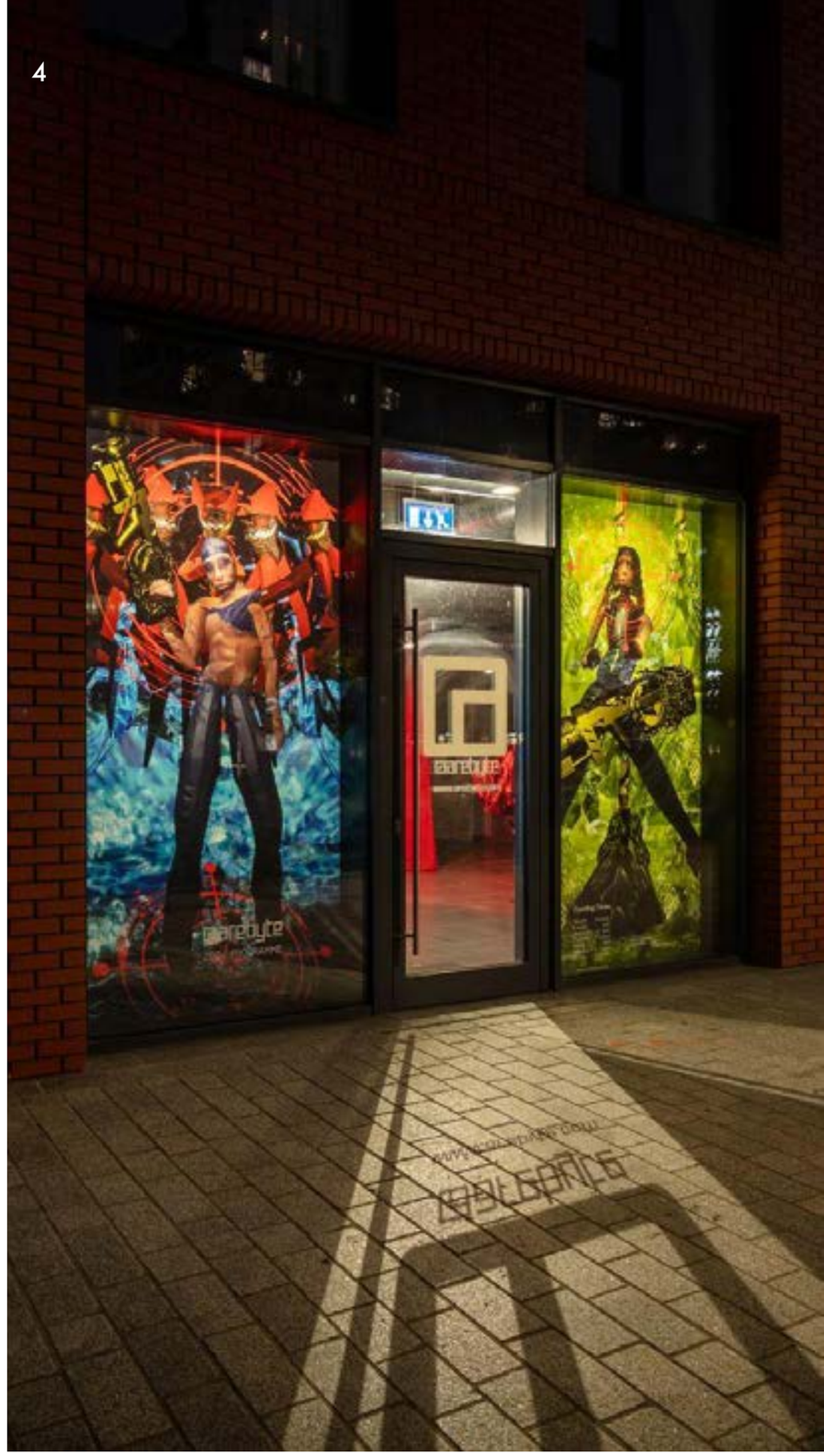
arebyte leads a pioneering digital art programme at the intersection of new technologies and contemporary culture. From net art's inception in the 90s to more recent innovations in computer technology from VR to AI, the programme invites multiple voices to create multimedia installations at arebyte Gallery, London, and online experiences at arebyte on Screen.

Alongside the art programme, arebyte Skills shares knowledge on creative media technologies with audiences of all ages. Run in partnership with artists and the education and youth sectors, the programme offers activities for amateurs and professionals to develop hands-on digital techniques and gain critical thinking around digital art practices through workshops, artist development programmes, university residencies and panel discussions.

arebyte also supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 creative professionals across London.

Contacts
hello@arebyte.com
www.arebyte.com
charity # 1167185
twitter | facebook | instagram

Address
Java House, 7 Botanic Square
London City Island, E14 0LG



Danielle Brathwaite-Shirley
SHE KEEPS ME DAMN ALIVE
arebyte Gallery (2021)
Image: Dan Weill

2021 programme

Realities

arebyte's 2021 artistic programme Realities explores various speculative truths (and fictions) present within the complexities of living and nonliving bodies, those who are represented within real-life experiences and encounters and those who are present in avatars and online platforms. Questioning the circumstances surrounding our states of individual and collective being, the programme traverses the myriad ways we conduct ourselves and our behaviours – our emotions and body language, our learned social etiquettes and intimate gestures, and our ability to work and talk together to enforce change – as a way of asserting new forms of experience. The layering, multiplicity and diversity of our collective existence is interrogated in the programme through computational, cultural, political, and other perspectives.

Our supposed reality is in a constant state of flux, and increasingly so when faced with major global transformation. The premise of the global village (with all its inherent systems of community, care, movement of goods and transport) is narrowing physically but expanding digitally, and is not exempt from change; the fundamental structures of our societies are volatile, with each depending on the other in times of growth and subsequent decline. We are facing a new reality which is yet to be fully unveiled to us – *A New Normal* – parts of which we negotiate through endless speculations on the one hand, and through scientific knowledge on the other. New (or renewed) markets for technology, science, food and stocks, and the distribution of communication are shifting and now exist via dispersed elements of rationing, multi-platform communications, video conferencing, social distancing, community driven initiatives and the abundance of so-called free voice-video messaging applications.

An important starting point for a discussion surrounding reality begins with Lacan's definition of *real* vs. his definition of *reality*. For Lacan, the real is what is quantifiably / objectively real or true and reality is that which presents itself as real or true. Reality is pure ideology but acts as if it is non-ideological – it covers up and suppresses what is truly real. For example, we are taught that many things (like mental instability) are a fact of life that it is caused by a change in the chemicals within our brains. However, we are not often taught about why these chemical changes might come about: social, political or economical issues contribute to mental illness. In *Capitalist Realism*, Mark Fisher argues that "all mental illnesses are neurologically instantiated, but this says nothing about their causation... the task of repolitisising mental health is an urgent one." Mental health is one reality, but the same argument can be made for many other realities faced by groups and individuals the world-over whereby the only viable political economic way to organise a society is through capitalism. The plasticity of capitalism, as taken from Deleuze + Guatarri, makes it a monstrous entity, "capable of metabolising and absorbing anything that comes into contact with it". [1] In Fredric Jameson's words, we are fragmented.

In the pre-Covid-19 world, we were haphazardly finding our way through ingrained routines and the mundanities of existence. Personal identity, our personal realities, are an effect of the unification of the past and future with one's present. The inability to unify these passages of time, especially in times of stress or routine mundanity, reduces us to being an experience of pure material signifiers, unrelated markers of gesture, object, form (a facial expression, words on a page, an image etc). This dislocation of our bodies situated firmly on solid ground exacerbated our fears for the uncertainty of the United Kingdom and Europe; frustration at austerity motivated funding cuts in our National Health Service; our cultural sector; inherent racism and sexism without our emergency services; and our complex education matrix. In a post-Covid-19 world, we find it difficult to forget the impacts of "social distancing"; what it felt and looked like to have empty streets and empty supermarket shelves from the spread of panic; the acceptance of resigning a set of personal liberties in favour of the greater good; embracing an enforced police state; and the growth of conspiracies. Remembering these thoughts will be implicit in understanding our new reality. We may now be in a position to logically understand our future, but how we respond to these past events – and how we should treat our social systems with more respect, love and care – will be paramount.

Following arebyte's 2020 programme focused on *Systems*, the conversations and discussions surrounding 2021 have broadened to challenge how these systems are reflected in the lived-world and our experiences in real-time. The programme embraces an interdependent curatorial approach whereby artists, works, texts, ideas and plans relate to each other on varying levels of abstraction, positioning broader interpretations and methodologies ahead of one, singular narrative. This allows the programme to include artists working at the intersections of everything from explorations into the dark corners of digital making via the "eerie" and "weird" sub-genres, black-trans perspectives presented through designing specific game-world environments, accessibility and inclusion for artists with visible or invisible disabilities via online presentations, and an open-access / DIY events programme.

Written by Rebecca Edwards, Curator of arebyte

[1] Fisher, M., 2009, *Capitalist Realism*. p.6.

arebyte Gallery

from net art's inception in the 90s to more recent innovations in computer and immersive technology, arebyte Gallery leads a pioneering programme of multimedia installations in London that push the boundaries of digital art.



Kate Francis Lingard
Tender Spots in Hard Code...fraught with potential, fragile with indecision, 2021, arebyte Gallery, London. Image: Max Colson



Kate Frances Lingard

Tender spots in hard code... fraught with potential, fragile with indecision
11 June – 24 July 2021

Kate Frances Lingard is the 2020 finalist from the gallery's annual young artist development programme, hotel generation.

The project emerges from the fraught and complex convergence of social, economic and technological space. In trying to navigate this pervasive architecture of power, decentralised and distributed systems hold the potential as organisational tools in the digital commons. They can allow us to rethink the kinds of social relations that structure this space, to prioritise an ethics of care.

Kate Francis Lingard, *Tender spots in hard code... fraught with potential, fragile with indecision* (2021). Installation view. Commissioned by arebyte. Image: Max Colson



Judgment Day

Guest-curated by Going Away.tv
Friday 30 July / 7 – 9pm

Transforming arebyte Gallery into an apocalyptic public access TV studio audiences are invited to enter the bunker and take part in the fun.

Live-streamed with experimental effects from Rob Hall, Going Away.tv LIVE – Judgement Day features performances from Gal Go Grey, a London born experimental producer; live music from London-based producer and beatmaker Skye Chai; performance art chaos from London artists Dank Collective, made up of Grant Bingham, Tori Carr, James D. Hopkins, Ian Williamson, and Zen Khalid; as well as jingles from house-band Adam Parrousos, and all-night banter from artists and hosts Meg Jenkins and Marc Blazel.

Skye Chai Live performance part of Going Away.TV at arebyte, 2021. Image: Max Colson



Ben Grosser

Software for Less
20 August – 23 October 2021

Software for Less takes visitors on a journey through a pseudo tech exposition. Each work is presented as a product that could have come out of an alternative Silicon Valley, interrogating and reimagining how software is created, operated, and sold.

The exhibition provokes the viewer to consider the influence software has on us, foregrounding social media platforms as the main impetus; how is an interface that foregrounds our friend count changing our conceptions of friendship? Who benefits when a software system can intuit how we feel? Ultimately, questioning how software moulds who we are.

Ben Grosser, Software for Less, (2021). Installation view. Commissioned by arebyte. Image: Max Colson.



Free Form: a celebration of Black womxnhood
Guest-Curated by The Rogue Collection
29 October 2021 / 1–9pm

Curated by The Rogue Collection in collaboration with arebyte Gallery, Free Form: An artistic exploration from a network of Black artists using technology and digital media to celebrate the distinct complexities of Black womxnhood in all its facets. Through live performance & exhibition, Free Form tears away at societal restraints to reveal the limitless Black Feminine reality.

Free Form explores themes of queerness, heritage, intergenerational relations, hair, skin, and body image, intimacy, love, sex, joy, masculinity as a part of womxnhood, resistance, and more.

CIL Live Performance part of Free Form at arebyte. (2021). Image: Max Colson



Danielle Brathwaite-Shirley
She Keeps Me Damn Alive
19 November – 5 March 2022

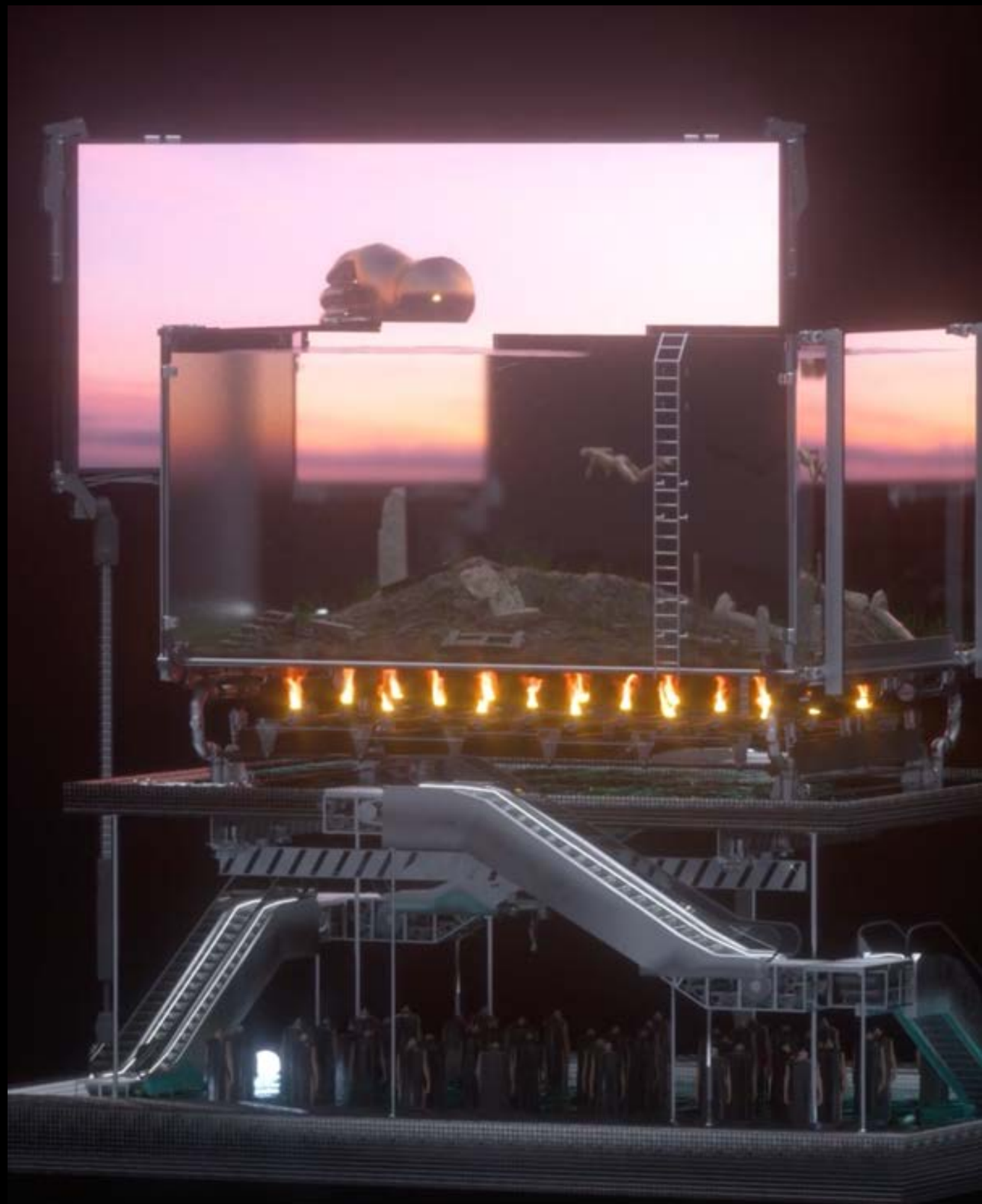
SHE KEEPS ME DAMN ALIVE, uses the artist's recent series of DOTCOM works, blacktransarchive.com, blacktransair.com and blacktranssea.com as a starting point for furthering research on Archiving the black trans experience via interactivity and storytelling.

In SHE KEEPS ME DAMN ALIVE, this methodology takes shape as an immersive point and-shoot style arcade game asking visitors to question how their choices and actions (or inactions) affect others directly. The game uses the interactions of those who play it to recentre their understanding of responsibility; challenging them to see if their sense of when to act and when not to act is sustainable for black trans people.

Danielle Brathwaite-Shirley, SHE KEEPS ME DAMN ALIVE Unity game (2021). Installation view. Commissioned by arebyte. Image: Dan Weill.

arebyte on Screen

arebyte on Screen is an expanded and innovative platform experimenting with new forms of curating online from digital animations, videos, or web-based interactive experiences.



Linyou Xie
We Will Love You (2021).
3D Video



Bot (Bio Operational Transition)
Guest-Curated by Harddiskmuseum
March – April 2021

BOT plays with the idea of the chat-bot through the presence of the artists, who are in control of answering the questions and comments of visitors on the website.

The project is guest created by Solimán López, new media artist and founder of the Harddiskmuseum as an environment of real and non real connection. The project will unfold over the coming weeks with contributions from Solimán López, Klaus Fruchtnis, Stash, Maximiliano Bellman, Vidya-Kelie and Paulo Arriano from Harddiskmuseum.

Image: Artwork by Solimán López,



Spur.World
Babe, lil, Ilcruthac
May – June 2021

Presenting works from three artists from SPUR.WORLD on AOS, Babe, lll, and Ilcruthac relating to the theme of ‘realities’, and with connections to the natural, mysticism and magic within landscapes, and alternative rituals of performing consciousness, memory and otherness.

SPUR is a virtual residency platform uniting international graduates working across digital mediums. Spanning workshops, collaboration, and mentorship, the residency program facilitates new methodologies for working collectively online.

Image: Screenshot from spur.world wesbite



The Digital Weird
Co-curated with **Jan Robert Leegte**
5 July – 6 September 2021

The Digital Weird parodies the format of an online scavenger hunt. Visitors are asked to find hyperlinks within each work to progress through a sequence of carefully placed videos, stills, texts and games. These works are disseminated across a number of platforms, websites, and other methods of communication; supplanted into subcultured social scenes, added into niche video platforms, appearing as links into the esotericism of Reddit debates, and bogus landmarks within the Google map matrix. Nothing is what it seems, and nothing is given context of artist name or exhibition title. Using nonsense usernames and phoney accounts, the embedded works exist in a chain of discovery but can equally be stumbled upon by unsuspecting viewers at random.

Image: Exhibition booklet designed by Conor Rigby



Para-Net
Paraspaces
12 September – 11 October 2021

Paraspaces are the layers of reality that weave together, forming the warp and weft of reality. Paraspaces are an emergent property of swarm behavior, rising out of collective belief, communal engagement rising out of semi-anonymised forum posters, neural network-powered bots, rising out of techno-occult covens and well-known non-profits we can't name.

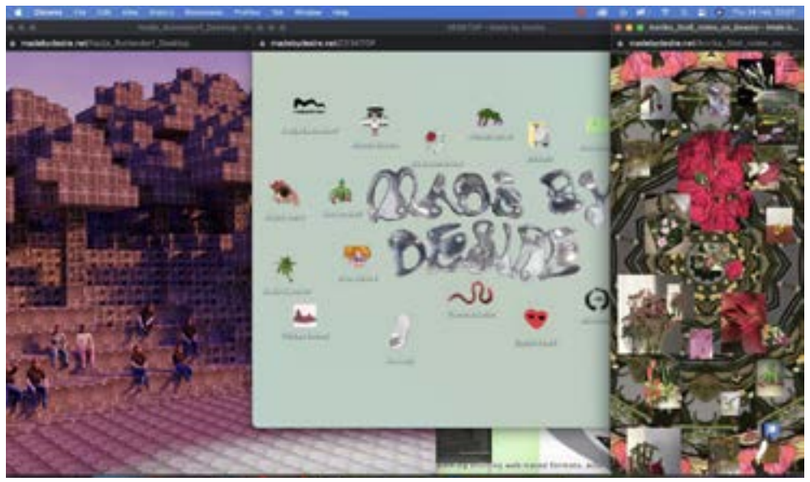
The paraspace residency traces mycelial links between paraspaces, following evidence of lost civilisations through deserted forums, esoteric institutions and the occasional small-scale internet connection. Residency is an experiment in distributed paraspace cartography producing values that aren't values, un-realities that are real.

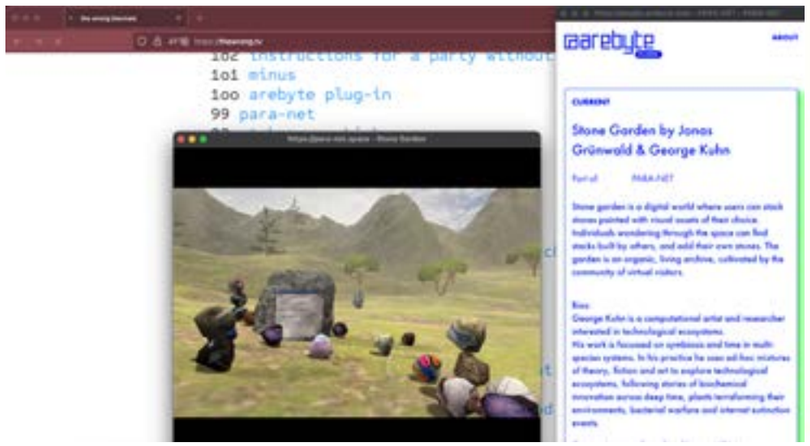
Image: Screenshot from Para-net wesbite











arebyte PLUGIN

Images: Collection of Screenshots from *arebyte Plugin*

The Wrong Biennale – arebyte plugin
2021–2022

arebyte Plugin in partnership with The Wrong, offers audiences a progressive way for traversing the magnitude and unique breadth of content featured in the online biennale, as a series of window pop-ups via a browser plugin.

Brought directly to the viewer's screen weekly exhibitions are disseminated over the duration of a week, providing an artistic 'stopping cue' from relentless scrolling, email notifications and other computer-centered work.

OPEN SCREEN

Developed in partnership with Shape Arts, Open Screen is arebyte's yearly open call for digital artists working online to be exhibited on arebyte on Screen.

Open Screen is actively aiming to address an area of underrepresentation in the art industry with proposals exploring the role of digital technologies and the new opportunities it creates or hinders; from experiments in augmented, virtual and mixed reality, to fake news, online bots, social media, darknet and deep fakes.



Uma Breakdown
Take The Moonlight by The Tail
April – October 2021

Take The Moonlight by The Tail is a story about rescuing someone and taking them home through complex swamps; sheer cliffs; unreliable simulations/ memories; and the roaming commune of dead souls. You have only one mission, and it only goes one way.

Uma Breakdown, still from Take The Moonlight by The Tail (2021). Commissioned by arebyte.



Tilly Prentice-Middleton
byobob
April – October 2021

byobob is a multiple-choice game where players move around by selecting how they would like the person, or sim, to spend their day. Computer-generated images and gifs, alongside real-life documentation of immediate surroundings create collaged fragments of daily routines.

Tilly Prentince-Middleton, byobob - bring your own banality of being (2021). Commissioned by arebyte.

OPEN SCREEN
2021 panel of judges

Elinor Hayes
Creative Producer at Shape Art

Joseph Wilk
Programmer
and Live Coding Performer

Vivek Gohil
Gaming Accessibility
Consultant and Freelance
Writer at Eurogamer

Nimrod Vardi
Founder and Creative Director
at arebyte

Rebecca Edwards
Curator at arebyte

SHAPE ARTS

artist chain

The Artist chain is an endless digital trail of works where arebyte selects the first artist of the chain, who then invites the next artist to participate, forming a dialogue between peer groups around the world.



Douglas Verinder Gedge
Ethos



Hal Hewetson
@i_know_that_my_redeemer_liveth



Enzo Vieira Medeiros
Jackie Treehorn Affair



Titas Mackevicius
Covid-99



Noah Griffin
Endon



James Sibley
Kicking a Dead Horse



Adam Grant
Mother Bear



Linyou Xie
We Will Love You



00Zhang
Post-2020-Experiment



Keiga
Post-SMT



Zongbo Jiang
DEL>x6F//50<200000-0000



Abi Sheng
Digital Ego libido and replication



Cattin Tsai
The unreal world



Oliver Hunter Pohorille
AKA SCUM BOY
W3T DR3AM



Josiane M.H. Pozi
JPS GIVING rendition



Ed Fornieles
Associations



Omsk Social Club
S.M.I2.L.E – A trip into Synesthesia



Ana María Millán
Playing Invisible



Luciana Ponte
Shhhhhh Bai



LAZYBACKHOME
IMAGO I: SUPERVISORY CONTROL

arebyte Skills

arebyte Skills shares knowledge on creative media technologies with audiences of all ages. Run in partnership with artists and the education and youth sectors, the programme offers activities for amateurs and professionals to develop hands-on digital techniques and gain critical thinking around digital art practices through workshops, artist development programmes, university residencies and panel discussions.



Sade Arellano. WIP, *Map 3. work in progress* (2021).
Comissioned by arebyte.

April – August 2021

arebyte yearly artist development programme *hotel generation* mentors the next eneration of UK digital artists during the critical early stages of establishing a career in the arts.

Four participants from UK cities are selected through an open call to take part in a development programme including curatorial guidance, crit by guest artists, studio visits, digital skills and coding workshops, fundraising and marketing workshops.

The programme culminates in a solo show at arebyte Gallery for the winning artists shortlisted by a panel of judges.

The 2021 shortlisted candidates are Molly Erin McCarthy (PLYMOUTH), Martin Disley DINBURGH), Natasha Thembiso Ruwona (GLASGOW), Sade Arellano (BRISTOL).

HOTEL GENERATION 2021 panel of judges

Christl Bauer
Co-producer
Ars Electronica Festival

Zaiba Jabbar
Co-founder
HERVISIONS

Olia Lialina
Artist

Alessandro Ludovico
Researcher, artist and chief editor
Neural magazine

Ben Vickers
CTO *Serpentine Galleries*
co-founder *Ignota Books*
initiator *unMonastery*

HOTEL GENERATION 2021 participants

Molly Erin McCarthy
(Plymouth)

Martin Disley
(Edinburgh)

Natasha Thembiso Ruwona
(Glasgow)

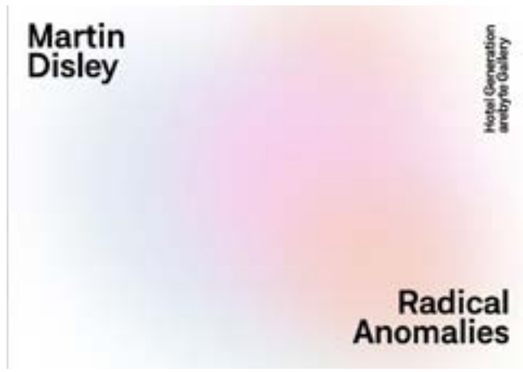
Sade Arellano
(Bristol)



Sade Arellano (Bristol)



Natasha Thembiso Ruwona (Glasgow)



Martin Disley (Edinburgh)



Molly Erin McCarthy (Plymouth)

university residency

Each year, arebyte partners with a London University running a new media course and invite their students to look into new forms of making, curating, displaying and archiving digital art. The residency culminates in a collaborative public outcome as part of arebyte's programme.

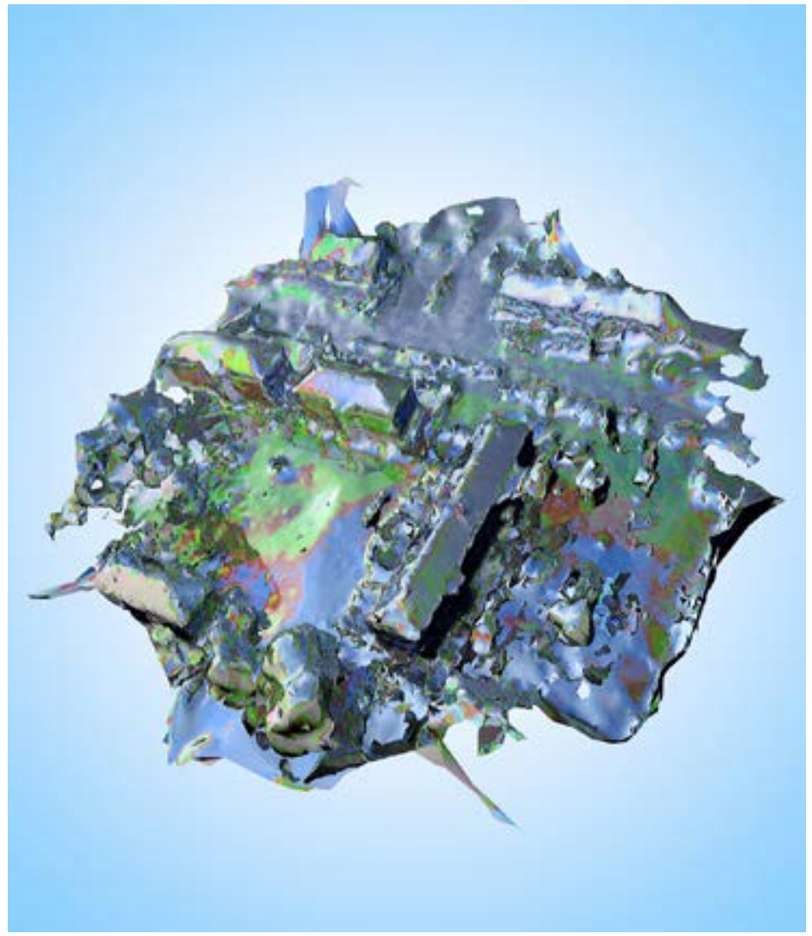
For 2021 arebyte in collaboration with Goldsmiths University, invited students and alumni from Goldsmiths Computing Department to take part in a 4-week residency around arebyte's 2021 theme of 'Realities'.

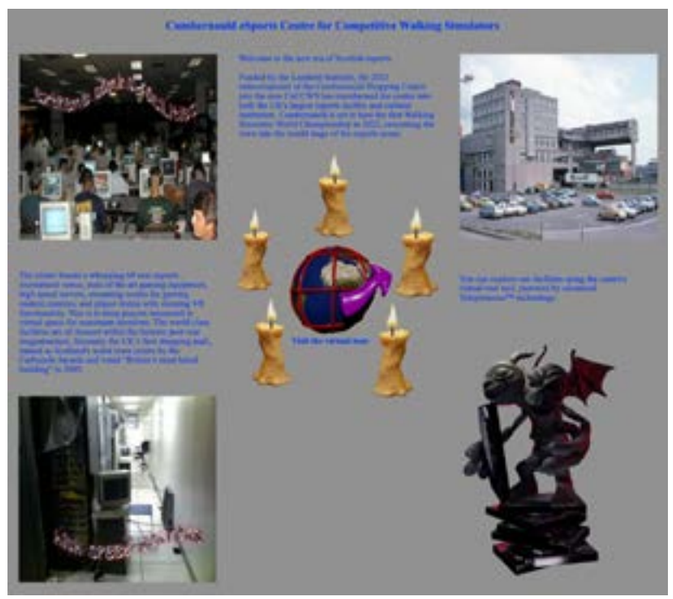
During the 4-week period, students experimented with the idea of a residency and public-facing outcomes. The residency aims to be transparent and open to the public via unconventional and disruptive methods of collaborative making. The driving motivation of the residency is to allow students the opportunity to challenge the idea of what a gallery is and what it can offer, as well as experimenting beyond the white cube space and context through a dedicated and sustained pedagogical framework.

Participants students are Pietro Bardini, Kris Cirkuit (Kris Hillquist), Jonas Grünwald, George Kuhn, Felix Loftus, Alexander MacKinnon, Rohan Mathur, Nahab (James Treagus), Zoë O'Shea, Chris Speed, Szonja Szendi, Samuel Antonio Turner, and Han Yajuan.



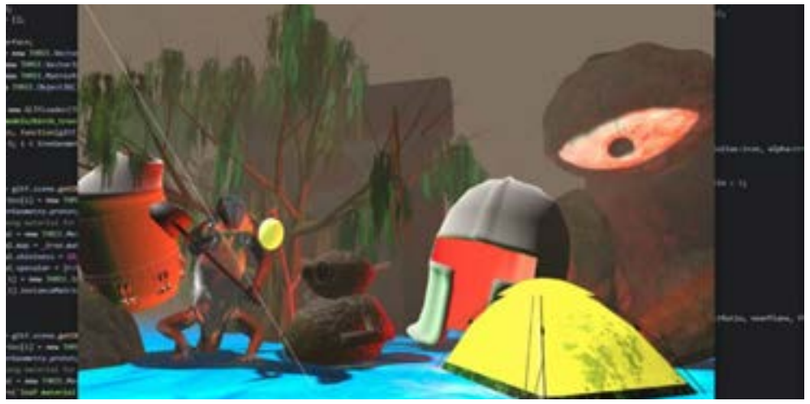






Images: Collection of Screenshots from *Para-net website*

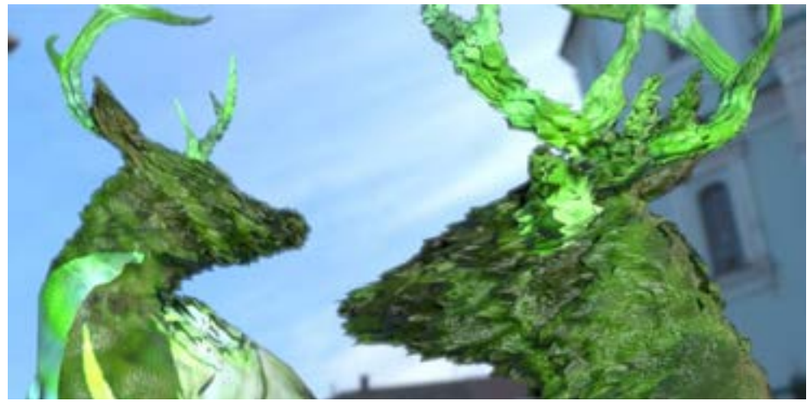
digital training sessions



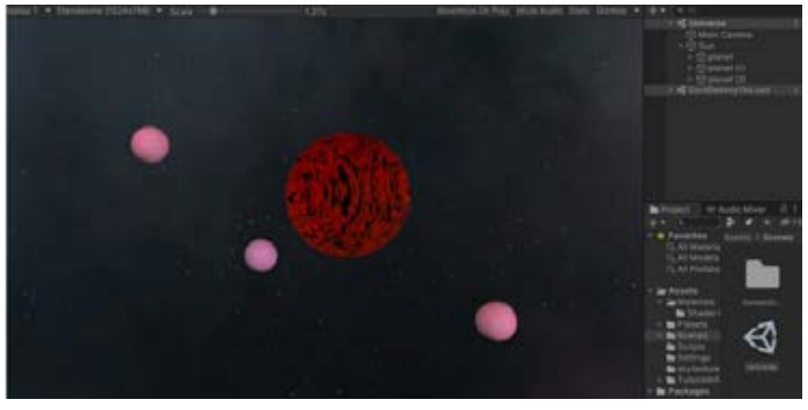
3D in the wild! Getting 3D online with THREE.js
with artist **Christopher MacInnes**
Saturday 5 January



Augmented Reality Makeover Party
with artist **Jeremy Bailey**
Saturday 20 March



Breaking Reality: Blender for beginners
with artist **Marc Blazel**
Saturday 9 October



Basics of C# code and emergence in Unity 3D in the
with artist **George Simms**
Saturday 6 November



Augmented Reality Tools for Artists (intermediate)
with artist **Studio Above&Below**
Saturday 3 July

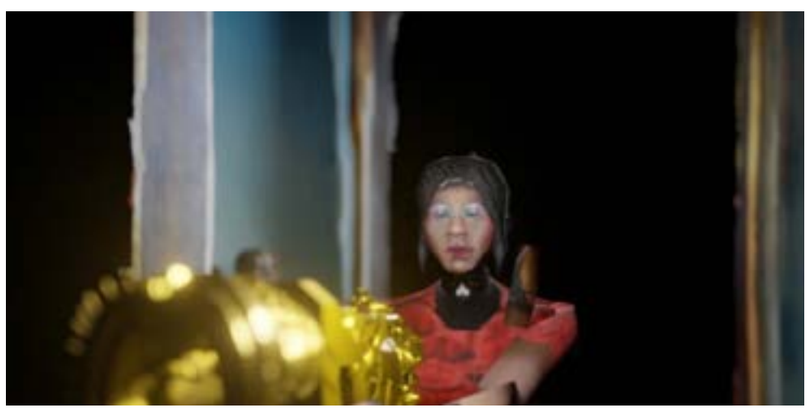


Make or break: An Introduction to Deepfakes
with artist **Libby Heaney**
Saturday 19 June

Serpentine x arebyte present Skills for Future Art Ecosystems

As part of Future Art Ecosystems: Art x Metaverse's exploration into virtual experiences and the infrastructure necessary to support evolving art and advanced technologies, Serpentine and arebyte partner to bring you a series of technical workshops focused on artmaking in the metaverse. Each workshop, led by an artist, will offer participants the opportunity to learn and create live with a group of 20 other participants. Upon completion, attendees can expect to have tangible skills to apply in their own creative practice.

SERPENTINE



Interaction 101
with **Danielle Brathwaite-Shirley**
Saturday 24 July



Metahuman Production
with **Keiken**
Saturday 18 September



Dynamic Environments in Unity
with **Christopher MacInnes**
Saturday 28 August

arebyte Studios

arebyte supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 professionals across London.

In partnership with developers, councils and private landlords, arebyte sets up flexible workspaces as part of a cultural placemaking strategy. preserving the affordability of premises for artists, creative start-ups and micro businesses, with the ambition to nurture London's creative workforce and art community.



London City Island Workspaces
Image: Andriana Oborocean



Kokomelt Ltd, arebyte Studios @London City Island, 2020

AREBYTE STUDIOS – LONDON CITY ISLAND

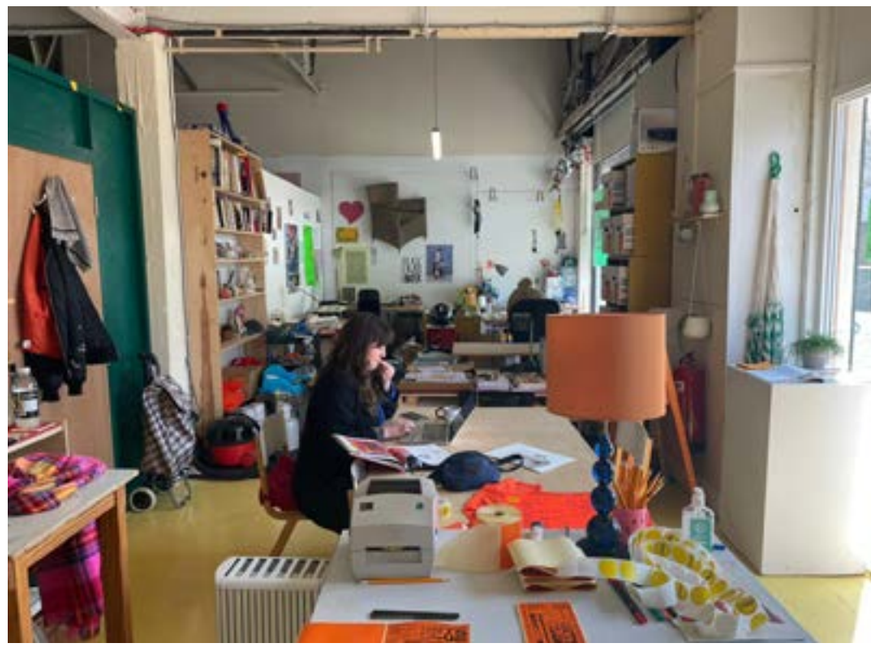
arebyte Studio at London City Island has been set up in partnership with Ballymore, with support from Studiomakers, an initiative led by Outset Contemporary Art Fund. Since 2017, the new development hosts an exciting community of 30 artists, designers, makers and creative businesses, with studios, offices and a co-working space.



arebyte Studios @Burgess Business Park, 2020

AREBYTE STUDIOS – CAMBERWELL

arebyte Studios in Camberwell is situated within an industrial complex and comprises 80 creative workspaces for artists and makers. The site also includes a venue available to hire for rehearsals, photo and film shootings.



arebyte Studios @Old Kent Road, 2020

AREBYTE STUDIOS – PECKHAM

arebyte Studio site on Old Kent Road is located on a two-storey warehouse housing 45 makers and designers. It includes an exhibition space run by artist-led collective Superfluous, and the Old Kent Road Arts Club run by F.A.T. Studio

press highlights



The Digital Weird listed under Brilliant Things To Do in AnOther (2021)



RGBFAQ featured in CLOT Magazine (2021)



SHE KEEPS ME DAMN ALIVE reviewed in Frieze (2021)



Artist Ben Grosser interviewed for *Software for Less* online in TheGuardian and in print in The Observer (2021)



arebyte's creative director & curator give insight on London's crypto art scene online and in print in Financial Times (2021)



arebyte creative director Nimrod Vardi selected as 40 under 40 art & tech in Apollo Magazine (2021)

thank you

artists and curators we worked with in 2021

Artists

00Zhang
Abi Sheng
Adam Grant
Adam Paroussos
Adham Faramawy
Alexander MacKinnon
Ana María Millán
Babe
Ben Grosser
Benjamin Hall
Casey Kauffmann
Cassie McQuater
Cattin Tsai
Chris Speed
CIL
Danielle Brathwaite-Shirley
Dank Collective
Digital Excreta
Douglas Verinder
Ed Fornieles
Enzo Vieira Medeiros
Felix Loftus
Gal Go Grey
Geoffrey Lillemon
George Kuhn
Hal Hewetson
Han Yajuan
Ilcruthac
India Sky
Jacques Perconte
James Sibley
Jonas Grüwald
Josiane M.H. Pozi
Kate Frances Lingard
Keiga
Keleena Onyeaka
Kid Xanthrax
Klaus Fruchtnis
Kris Cirkuit (Kris Hillquist)
LAZYBACKHOME
Leo Robinson
lll
Linyou Xie
Luciana Ponte
Martin Disley
Maximiliano Bellman
Molly Erin McCarthy
Nahab (James Treagus)
Natasha Thembiso Ruwona
Nicolai Schmelling
Nnenna Onuoha
Noah Griffin
Nwaka Okparaeke
Oliver Hunter Pohorille
Omsk Social Club
Paulo Arriano
Pietro Bardini
Rachel Maclean
Rebecca Gill
Rohan Mathur
Sabrina Ratté
Samuel Antonio Turner
Sheila Chukwulozie
Skye Chai
Sola
Solimán López
Solimán López
Stash
Summer Pearl
Szonja Szendi
The Vasulkas
Tilly Prentice-Middleton
Titas Mackevicius
Uma Breakdown
Vidya-Kelie
Wednesday Kim
Zoë O'Shea
Zongbo Jiang

thank you

Curators

Ayshia Taskin
Bart Seng Wen Long
Bjørn Magnhildøen
Canek Zapata
Collagsim
Enrique Salmoiraghi
Exonemo
Fabio Fon
Flounder Lee
Jan Robert Leegte
Jonathan Touitou
Juliusz Grabinski
Luis Mercado
Lupus Siegert
Marc Blazel
Meg Jenkins
Rachel Falconer
Ross Alexander Payne
Sizzle Lyk Dat.Studio
Soraya Braz
Systaime
The Rogue Collection

Judges

Alessandro Ludovico
Ben Vickers
Christl Bauer
Julian Lee
Mark Stokes
Olia Lialina
Zaiba Jabbar

Guest Speakers

Cade Diehm
Christopher MacInnes
Christopher MacInnes
David Blandy
Dr. Bo Ruberg
Elinor Hayes
Erik Davis
Fopé Olaleye
Gabrielle de la Puente
George Simms
James Rogers
Jeremy Bailey
Joana Moll
Keiken
Libby Heaney
Marc Blazel
Matthew Fuller
Nabiha Syed
Omikemi
Patricia Falcão
Sanneke Huisman
Studio Above & Below
Valentina Tanni
Wendy Hui Kyong Chun

Guest Writers

Chloe Filani
Colm Guo-Lin Peare
Emelia Kerr Beale (Illustration)
Jan Robert Leegte
Rachel O'Bwyer
Tamar Clarke-Brown

Report of the Trustees and financial statement for the year ending 31 December 2021

Report of the Trustees

The trustees are pleased to present their annual report together with the charity's statement of accounts for the financial year ended 31 December 2021.
The financial statements comply with the Charity Act (2011), arebyte's CIO constitution ('foundation model' offered by the Charity Commission), and the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and activities

In pursuing arebyte's charitable objectives through its main activities, the trustees hold regard to the Charity Commission's guidance on public benefit.

The organisation's charitable objectives as registered with the Charity Commission are to advance education in the fields of digital and performance art by the establishment and maintenance of an art gallery, and in particular the production of artistic projects, and facilitating the development of emerging artists and their audiences.

arebyte brings innovative perspectives to art through new technologies. The organisation fulfils its mission by delivering the following programmes:

— arebyte Gallery commissions and presents artists who push the boundaries of digital art through multimedia installations that use projection mapping, spatial soundscapes, virtual and augmented reality, artificial intelligence, and computer generated imagery.

— arebyte on Screen offers artists and curators an expanded and innovative online platform for digital animations, videos, web-based interactive experiences and curatorial interventions.

— arebyte Skills features short courses and workshops to creative software providing practitioners and newcomers with practical techniques for digital making.

— arebyte Studios supports a vibrant community of artists, designers and creative technologists through affordable workspaces

The 2020-2022 audience development plan aims to:

— Grow audiences: reach more people in the UK and abroad across all audience segments

— Maintain existing audiences: increase depth of experience and develop loyalty

— Diversify audiences: arebyte identifies inspirational artists that reflect contemporary society in its multiplicity. By drawing in talented practitioners from all backgrounds, arebyte embeds multiple voices and perspectives in the cultural content the charity produces and ensures underrepresented communities feel their experiences are reflected in the programme

— Attract the less engaged to contemporary and digital art by providing engaging opportunities through community art participation and creation.

arebyte's longer term plan is to set up London's first Digital Art Centre in 2024 centred around digital experiences, digital making and digital learning in a 20,000 sqft new building secured as arebyte's permanent home at London City Island, where the charity is currently located.

The Digital Art Centre by arebyte will act as a creative hub championing digital cultures, connecting multiple voices and embracing a wide range of influences to offer:

— immersive experiences and digital art installations in large scale exhibition spaces;

—affordable workspace provision with digital fabrication facilities for the art and creative tech sectors;
educational rooms for creative digital skills and literacy workshops.

Governance & management

RECRUITMENT AND APPOINTMENT OF TRUSTEES

The members of the Board are the trustees of the charity under charity law. They are the only voting members. Each trustee is appointed for a term of 2 years. All trustees offer their services on a voluntary basis and no funds are held as custodian trustees.

In selecting a new trustee, the trustees must have regard to the skills, knowledge and experience needed for the effective management of the charity.

Appointment of trustees is by resolution passed at a properly convened meeting of trustees. Before or on the appointment of a new member of the trustee body, a candidate is provided with a copy of the constitution and the latest Trustees' Annual Report and statement of accounts.

ORGANISATION

The day-to-day direction of arebyte's affairs is the responsibility of the Managing director and the Creative director who reports to the Board during the trustee's meeting or in between meetings, as detailed in arebyte Delegation scheme document.

RISK MANAGEMENT

The major risks to arebyte's activities, finance and reputation have been identified by the Trustees and are reviewed at each Trustees meetings.

arebyte rates the importance of risks through consideration of the likelihood of an event occurring, and the seriousness that would arise if the event were to occur. Preventive mitigation actions to reduce the likelihood and/or seriousness are identified, and implemented as a priority for higher risks.

arebyte has successfully mitigated the risk associated with the Covid-19 pandemic (insufficient staff resources, drop in audiences attendance due to social distancing measures and lockdowns) by shifting elements of its programme online, allowing greater attendance and increased flexibility in terms of project management.

Achievements and Performances

PROGRAMME OF ACTIVITIES

Our initiatives provide vital opportunities every year to support the professional development of curators and artists working within digital cultures. From making new work, curating exhibitions, performing, giving talks, delivering workshops or writing contributions, arebyte invites multiple voices to take part in the programme.

arebyte aims to inspire more people to engage with digital art, by experiencing arebyte Gallery's multimedia installations, visiting *arebyte on Screen*'s online experiences and taking part in arebyte *Skill*'s digital making workshops.

Following the outbreak of the coronavirus, arebyte did rapidly adapt to the changing environment. Throughout the pandemic, benefiting from a strong expertise in curating online, we seized the opportunities to grow our online art programme, *arebyte on Screen*, bringing exhibitions straight to the screen of the viewers. arebyte continued its educational programme arebyte Skill online, sharing knowledge about creative media technologies to an extended audience.

All this led to a great coverage in renowned outlets, cementing arebyte's reputation as one of the most innovative digital art galleries.

In 2021, arebyte's viewership continued to grow with 326,000 viewers (2020: 312,000). In contrast with previous years where 66% of our online audience was located in the UK, the reach in London and the rest of the UK in 2021 accounts for 46% (London: 20%, UK: 26%), whereas the majority of our viewers comes from abroad (54%), spread across 98 countries. This drastic increase in diversity is the outcome of a consistent effort in developing and promoting our online programme to a worldwide audience, to situate arebyte on the international scene. The existing reach in Asia has seen a substantial increase, reaching 31% of viewership, followed by Europe (9%), South America (6%), North America (5%), Africa (2%) and Australia (1%) and Africa.

WORKSPACE PROVISION

All studios sites have been kept open during the pandemic, with measures put in place to work safely, with the primary focus to keep the studio holders as safe and protected as possible from spreading and contracting the Coronavirus, whilst working in the workspace.

Financial review

PERFORMANCE

Total income amounts to £584,128 in 2021 (2020: £456,290). Income from charitable activities has increased to £482,178 (2020: £439,966) as a result of an increase of rental income to £ 424,648 (2020: £325,829) due to a full year of operations of arebyte Studios at Old Kent Road (Peckham) which opened in summer 2020.

EFFICIENCY

arebyte is focused on delivering the greatest possible public benefit to the widest possible public; this requires to keep our support costs and overall return on investment under close scrutiny. In 2021 arebyte's support costs slightly decreased to £52,517 (2020: £55,252).

RESERVES POLICY

The Trustees review arebyte's reserves policy on an annual basis to consider the difference between the yearly expenditures and income, and ensure that adequate resources are available to meet liabilities. The charity's reserve policy is to ensure that there are sufficient funds available to meet the anticipated expenditure requirements for a period between 3-6 months. At the end of the 2021 financial year, the reserve level amounted to to £185,034 (2020: £118,148) and therefore within the threshold of the policy (£96,000 to £192,000).

Reference & administrative details

Charity name:	arebyte CIO
Charity type:	Charitable incorporated organisation
Charity number:	1167185
Registration date:	18 May 2016
Principal office:	Java House 7 Botanic Square London City Island E14 0LG
Trustees:	Jonatan Jona Hajnalka Semsei Guy Armitage
Financial year end:	31 December
Independent examiner:	Morris Crocker Station House, 50 North Street, Havant, Hants PO9 1QU
Bankers:	HSBC Bank plc 465 Bethnal Green Road, London E2 9QW PayPal (Europe) S.à.r.l. et Cie, S.C.A, 22-24 Boulevard Royal L-2449, Luxembourg

Statement of Trustees' responsibilities

The trustees are responsible for preparing the Trustees' Annual Report and the statement of accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The trustees have had due regard to guidance published by the Charity Commission on public benefit. They believe the activities and achievements discussed in this report clearly show how the charity brings benefit to the public. The trustees are not aware and have no knowledge of any serious incidents or other such matters that should be reported to the Commission.

Approved by order of the board of trustees on 13 May 2022 and signed on its behalf by:



Guy Armitage - Chair

Independent examiner's report to Trustees

I report to the charity trustees on my examination of the accounts of arebyte (the Trust) for the year ended 31 December 2021.

RESPONSIBILITIES AND BASIS OF REPORT

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').
I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

INDEPENDENT EXAMINER'S STATEMENT

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of FCA which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....
S F Mackie, FCA Morris Crocker Chartered Accountants
Station House

North Street Havant Hampshire PO9 1QU

Date: 16 May 2022

AREBYTE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2021

	Notes	Unrestricted fund £	Restricted funds £	2021 Total funds £	2020 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	101,950	-	101,950	16,324
Charitable activities	3				
Programme and Studios		465,178	17,000	482,178	439,966
Total		567,128	17,000	584,128	456,290
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		498,815	21,404	520,219	421,401
NET INCOME/(EXPENDITURE)		68,313	(4,404)	63,909	34,889
RECONCILIATION OF FUNDS					
Total funds brought forward		116,721	4,404	121,125	86,236
TOTAL FUNDS CARRIED FORWARD		185,034	-	185,034	121,125

The notes form part of these financial statements

AREBYTE

BALANCE SHEET
31 DECEMBER 2021

	Notes	2021 £	2020 £
FIXED ASSETS			
Tangible assets	9	1,207	2,977
CURRENT ASSETS			
Debtors	10	36,011	36,032
Cash at bank		217,479	151,653
		253,490	187,685
CREDITORS			
Amounts falling due within one year	11	(69,663)	(69,537)
NET CURRENT ASSETS		183,827	118,148
TOTAL ASSETS LESS CURRENT LIABILITIES		185,034	121,125
NET ASSETS		185,034	121,125
FUNDS	13		
Unrestricted funds		185,034	116,721
Restricted funds		-	4,404
TOTAL FUNDS		185,034	121,125

The financial statements were approved by the Board of Trustees and authorised for issue on 13 May 2022 and were signed on its behalf by:

H Semsel - Trustee

The notes form part of these financial statements

AREBYTE

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2021

	Notes	2021 £	2020 £
Cash flows from operating activities			
Cash generated from operations	1	66,374	16,622
Net cash provided by operating activities		66,374	16,622
Cash flows from investing activities			
Purchase of tangible fixed assets		(548)	(2,525)
Net cash used in investing activities		(548)	(2,525)
Change in cash and cash equivalents in the reporting period		65,826	14,097
Cash and cash equivalents at the beginning of the reporting period		151,653	137,556
Cash and cash equivalents at the end of the reporting period		217,479	151,653

The notes form part of these financial statements

AREBYTE

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2021

1. **RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	2021 £	2020 £
Net income for the reporting period (as per the Statement of Financial Activities)	63,909	34,889
Adjustments for:		
Depreciation charges	2,317	3,685
Decrease/(increase) in debtors	22	(31,140)
Increase in creditors	126	9,188
Net cash provided by operations	66,374	16,622

2. **ANALYSIS OF CHANGES IN NET FUNDS**

	At 1.1.21 £	Cash flow £	At 31.12.21 £
Net cash			
Cash at bank	151,653	65,826	217,479
	151,653	65,826	217,479
Total	151,653	65,826	217,479

The notes form part of these financial statements

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation
The charity is exempt from tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

2. DONATIONS AND LEGACIES

	2021	2020
	£	£
Donations	101,950	16,324

During the year no donations in kind were received from Ballymore for rent and service charges (2020: £15,916) . Donations in kind totalling £101,680 were received in 2021 for advertising, staff training and artisit support. Other small donations were received totalling £269 (2020:£408).

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2021	2020
		£	£
Grants	Programme and Studios	47,532	109,537
Curatorial income	Programme and Studios	-	500
Ticket sales	Programme and Studios	1,673	300
Art sales	Programme and Studios	-	500
Studio rental income	Programme and Studios	424,648	325,829
Venue hire income	Programme and Studios	8,325	3,300
		482,178	439,966

Grants received, included in the above, are as follows:

	2021	2020
	£	£
ACE Arts Council England - Programme 2021	15,000	45,000
British council - Power Play	-	30,000
Creative Land Trust - Creative Workspace Resilient Fund	-	9,537
Tower Hamlets Council - Covid 19	30,532	25,000
The Elephant Trust	2,000	-
	47,532	109,537

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Programme and Studios	467,702	52,517	520,219

continued...

5. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Programme and Studios	50,306	23	2,188	52,517

Support costs, included in the above, are as follows:

Management

	2021 Programme and Studios	2020 Total activities
	£	£
Wages	32,629	27,680
Internet	6,293	7,208
Postage and stationery	2,002	1,129
Advertising & marketing	-	9,315
Staff training	1,420	198
IT Software	2,710	2,573
Subscriptions	157	199
Travel & hospitality	2,778	743
Depreciation of tangible and heritage assets	2,317	3,685
	50,306	52,730

Finance

	2021 Programme and Studios	2020 Total activities
	£	£
Bank charges	23	4

Governance costs

	2021 Programme and Studios	2020 Total activities
	£	£
Accountancy and consultancy	2,188	2,518

6. TRUSTEES' REMUNERATION AND BENEFITS

In terms of remuneration of trustees, the charity uses as basis for its governance the model constitution provided by the Charity Commission, specifically clause 6. Of the charity trustees in 2021, no trustee was compensated for their services during the financial year, which means in reference to clause 6.(3)(g) that all of the charity trustees then in office were not in receipt of remuneration or payments authorised by clause 6. No trustee was paid (2020:Nimrod Vardi - £17,400) specifically and exclusively for managerial work. Nimrod Vardi resigned in October 2020 so any remuneration paid to him in 2021 is no longer considered trustee remuneration or a related party transaction.

continued...

6. TRUSTEES' REMUNERATION AND BENEFITS - continued

Trustees' expenses

There were no trustee's travel expenses paid for the year ended 31 December 2021 (2020: nil).

7. STAFF COSTS

	2021	2020
	£	£
Wages and salaries	64,764	47,360
	64,764	47,360

Key management remuneration

During the year, key management personnel comprised of the Managing Director who earned remuneration of £32,629 in 2021 (2020: £20,724).

The average monthly number of employees during the year was as follows:

	2021	2020
Administration	1	1
Charitable activities	2	1
	3	2

No employees received emoluments in excess of £60,000.

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2020

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	16,324	-	16,324
Charitable activities			
Programme and Studios	355,429	84,537	439,966
Total	371,753	84,537	456,290
EXPENDITURE ON			
Charitable activities			
Programme and Studios	341,268	80,133	421,401
NET INCOME	30,485	4,404	34,889
RECONCILIATION OF FUNDS			
Total funds brought forward	86,236	-	86,236
TOTAL FUNDS CARRIED FORWARD	116,721	4,404	121,125

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

9. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
COST				
At 1 January 2021	14,226	3,123	799	18,148
Additions	450	-	98	548
At 31 December 2021	14,676	3,123	897	18,696
DEPRECIATION				
At 1 January 2021	11,574	2,943	654	15,171
Charge for year	2,033	180	105	2,318
At 31 December 2021	13,607	3,123	759	17,489
NET BOOK VALUE				
At 31 December 2021	1,069	-	138	1,207
At 31 December 2020	2,652	180	145	2,977

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade debtors	34,511	28,532
Prepayments and accrued income	1,500	7,500
	36,011	36,032

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade creditors	358	-
Studio holders deposits	67,620	67,901
Accruals	1,685	1,636
	69,663	69,537

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2021 Total funds £	2020 Total funds £
Fixed assets	1,207	-	1,207	2,977
Current assets	253,490	-	253,490	187,685
Current liabilities	(69,663)	-	(69,663)	(69,537)
	185,034	-	185,034	121,125

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

13. MOVEMENT IN FUNDS

	At 1.1.21 £	Net movement in funds £	At 31.12.21 £
Unrestricted funds			
General fund	116,721	68,313	185,034
Restricted funds			
Power Play exhibition	4,404	(4,404)	-
TOTAL FUNDS	121,125	63,909	185,034

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	567,128	(498,815)	68,313
Restricted funds			
ACE Arts Council England - Programme 2021	15,000	(15,000)	-
Power Play exhibition	-	(4,404)	(4,404)
The Elephant Trust	2,000	(2,000)	-
	17,000	(21,404)	(4,404)
TOTAL FUNDS	584,128	(520,219)	63,909

Comparatives for movement in funds

	At 1.1.20 £	Net movement in funds £	At 31.12.20 £
Unrestricted funds			
General fund	86,236	30,485	116,721
Restricted funds			
Power Play exhibition	-	4,404	4,404
TOTAL FUNDS	86,236	34,889	121,125

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

13. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	371,753	(341,268)	30,485
Restricted funds			
ACE Arts Council England - Programme 2021	45,000	(45,000)	-
Power Play exhibition	30,000	(25,596)	4,404
Creative Land Trust - Creative Workspace Resilient Fund	9,537	(9,537)	-
	84,537	(80,133)	4,404
TOTAL FUNDS	456,290	(421,401)	34,889

ACE Arts Council	Arts Council England National Lottery Project grant: Restricted financing of the 2021 programmes (arebyte on Screen, arebyte Gallery, arebyte Skills).
PowerPlay	A catalyst for the creation of art that reaches new audiences in Sub-Saharan Africa and the UK.
The Creative Land Trust	To reduce occupancy costs for artists, makers and other creative tenants during Covid - 19.
The Elephant Trust	Funding received to go towards the solo comission 'She keeps me damn alive' by Danielle Brathwaite-Shirley as part of the Arebyte Gallery programme.

14. RELATED PARTY DISCLOSURES

The charity enjoys a close working relationship with Arbeit Project Ltd. One of the owner-directors Hajnalka Semsei was trustee of Arebyte during the year.

Nimrod Vardi was paid £17,400 in 2020 specifically and exclusively for his extensive managerial attention to the gallery and property operations in this dynamic period of the charity. He resigned from the position of trustee in October 2020. No trustee was paid for their function as trustee.

AREBYTE

England & Wales - Charity number 1167185

Accounts



arebyte

Annual Report and Accounts 2020

Contents

Forewords	**3**
About arebyte	**4**
Programme 2020 - Systems	**5**
arebyte Gallery	7
arebyte on Screen	11
arebyte Skills	15
Thank you	**17**
arebyte Studios	**18**
Press Highlights	**20**
Report of the Trustees and financial statement for the year ending 31 December 2020	**21**
Report of the Trustees	21
Objectives and activities	21
Governance & management	22
Achievements and Performances	22
Financial review	23
Reference & administrative details	23
Statement of Trustees' responsibilities	24
Independent examiner's report to Trustees	24
Statement of financial activities	25
Balance Sheet	25
Notes to the financial statements	26

Cover Image: Installation view of *Trickle Down, A New Vertical Sovereignty*, Helen Knowles, arebyte Gallery (2020). Image: Mark Stokes

Forewords

Our 2020 art programme themed 'Systems' looked into the current systems and networks in a digitised world: Infrastructures of economics and cryptocurrencies with Helen Knowles, the World Wide Web as an artistic landscape with Olia Lialina, software subculture and open sourcing with Alan Warburton, creative Artificial Intelligence and algorithms through *Real-Time Constraints* curated with Luba Elliot, systems of power with *POWERPLAY* in collaboration with The National Gallery in Zimbabwe, as well as webrings, artistic networks, broadcasting and much more.

In parallel to this artistic exploration, the outbreak of Covid-19 exposed the larger world-systems at play - and their fragility. With the global economy and the health care system brought to near collapse, a futuristic dystopian narrative was becoming reality, with many people fearing for their job, their safety and their future. But in defiance of the devastating impacts of the pandemic, a truly collective effort for more togetherness emerged online through self-organised actions and new waves of digital tools enabling people to work from home, stay connected to their loved ones and get the vital support they needed.

As the digital landscape became our default experience of images and people during the lockdowns, arebyte was forced into a realm which we are already accustomed with – online. As an organisation championing the intersection of art and technology, we closed the doors of *arebyte Gallery*, but continued virtually on *arebyte on Screen*, honouring all our commitment with artists, despite the constraints and restrictions. This has led to breakthroughs and innovations with *Real-Time Constraints*, a group show presented as a browser based plugin, showing the breadth of possibilities when working, curating, thinking and exhibiting art online. Our educational programme *arebyte Skills* also moved online, offering creative digital skills workshops for beginners and advanced practitioners, the curatorial short course series *From Dada to Tik-Tok*, and meditation sessions around mindful technology.

As a result, we tripled our online audiences in the UK and abroad, achieving a greater reach and access to digital art and creative digital training, which appeared even more relevant in a time of increased levels of loneliness and social exclusion.

In the middle of the pandemic, the killing of George Floyd and the wave of protest against structural racism highlighted how cultural representations and institutional practices within our current social, economic and political system of norms maintain racial inequity. The Black Lives Matter movement has sparked widespread conversations and demands for racial inequity to be recognised and addressed in the art industry. arebyte is committed to move forward its work on tackling inequality by diversifying its workforce within its organisation and across its board, in addition to keep ensuring underrepresented communities of artists are incorporated into the programme.

Covid-19 also affected *arebyte Studios* operations. Thanks to appropriate safety measures, we managed to keep our sites across Canning Town, Peckham and Camberwell open, with a recommendation to work from home when possible. This decision allowed our studio holders who use machinery to keep operating. In response to the financial pressure faced by the 150 artists and creative businesses occupying our workspaces, arebyte offered rent reductions from March to December 2020, with additional support from the Creative Land Trust. This initiative helped our creative community to keep afloat during these turbulent times and retain their workspace.

The past year revealed our strength as a team, from adapting to a challenging new reality to implementing our expertise to imagine new possibilities. It showed that technology, when used in a meaningful way can help overcome the biggest hurdles, connect multiple voices and embrace a wide range of influences to offer new experiences.



Nimrod Vardi
Founder and Creative director



Claudel Goy
Managing director

About arebyte

arebyte brings innovative perspectives to art through new technology

arebyte leads a pioneering digital art programme at the intersection of new technologies and contemporary cultures. Following the long tradition of artists working across emerging artforms, multiple voices within the digital realm are invited to create multimedia installations at arebyte Gallery and online experiences on arebyte on Screen.

Alongside the art programme, arebyte Skills features short courses on digital theory and introductions to creative software and hardware. Through workshops led by digital artists, arebyte Skills provides digital practitioners and newcomers with practical techniques for digital making.

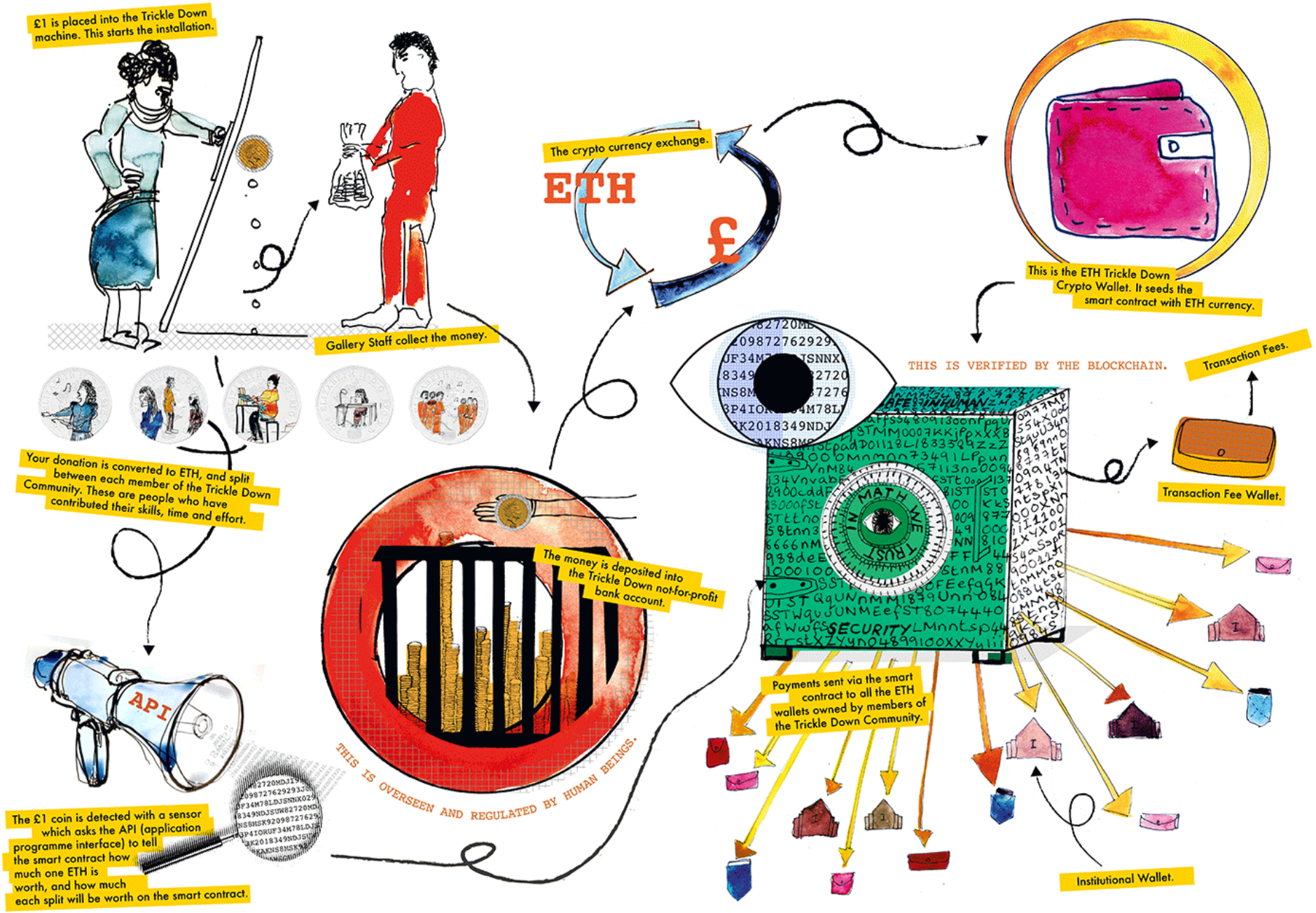
arebyte also supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 creative professionals across London.



Programme 2020 Systems

arebyte 2020 programme themed 'Systems' discusses the erratic interplay between the systems we encounter on a daily basis, and how we might use parts of these systems to reconfigure our understanding of the world.

From global infrastructures of economics and finance, to organic and environmental systems of growth and reproduction; from computational and technological systems, to collaborative and interdisciplinary systems of discourse and pedagogy, the way our world functions is brought into conversation, opening up a dialogue for critique and exchange.



Trickle Down, A New Vertical Sovereignty, Gif, Helen Knowles (2020)

arebyte Gallery

From net art's inception in the 90s to more recent innovations in computer and immersive technology, arebyte Gallery leads a pioneering programme of multimedia installations in London that push the boundaries of digital art.



Installation view of *Trickle Down, A New Vertical Sovereignty*, Helen Knowles, arebyte Gallery (2020). Image: David Oates

HELEN KNOWLES
Trickle Down: A New Vertical Sovereignty
January 2020

Solo exhibition co-produced with Future Everything with support from Arts Council England, Whitworth Gallery, The University of Manchester, FACT and One London Bridge

Trickle Down, A New Vertical Sovereignty is a tokenised four-screen video installation and generative soundscape attached to the blockchain, which explored value systems and wealth disparity. The artwork is composed of auction scenes, performances and choral interludes by different communities such as prisoners, blockchain technology employees, market sellers, and Sotheby's auction bidders.



Going Away.tv Live - The Retreat, arebyte Gallery (2020). Image: Max Colson

GOING AWAY.TV LIVE -
THE RETREAT
March 2020

Guest curated by Going away TV Marc Blazel and Alex Harding as part of the Wrong Biennale, including live acts by WorstWorldProblems, Cosmic Caz, Meg Jenkins, Louis Judkins and Adam Paroussos.

Inspired by public access TV and late night talk shows and as part of the Wrong Biennale, Going Away.tv, an online platform hosting live streamed artists' moving image 24/7, is invited to turn arebyte Gallery into a TV studio, where viewers become the audience for a one off special broadcast, a live-streamed variety show with music, comedy, performances and live visuals from the online platform Going Away.tv archive, featuring 79 artists including Ollie Dook, Louise Ashcroft, Rosie McGinn.They featured work from Duncan Poulton, Louis Judkins, Nikki Lam, Corie McGowan, Chris Collins, Molly Erin McCarthy, Stelios Ilchouk, Ian Bruner and Natalia Skobeeva.

OLIA LIALINA
Best Effort Network
March - July 2020

In collaboration with HeK (Basel), The Photographers' Gallery (London), the Open Data Institute (London) and Birmingham Open Media (Birmingham)

Spanning more than 25 years, 90's net art pioneer Olia Lialina's work addresses the systematic nature of the Internet through manifestations of intimacy between hardware, software and human mediation. Creating links between the physical body and the virtual space, Olia presents herself in constructed online spaces through her ongoing *Network Portraits* series and GIF models, accessing and revealing the underlying codes and protocols of developers.



Installation view of *Best Effort Network*, Olia Lialina, arebyte Gallery (2020). Image: Max Colson



Installation view of *POWERPLAY*, arebyte Gallery (2020). Image: Max Colson

August - September 2020
December - March 2021 at the National Gallery of Zimbabwe in Bulawayo

Co-commissioned with the National Gallery Zimbabwe, with support from the British Council, including works by Mr Color, Bolatito Aderemi Ibitola, Vincent Bezuidenhout, Scumboy, King Debs, Mbakisi Sibanda, Kumbirai Makumbe, and Isaac Kariuki. Virtual Reality iteration by Christopher MacInnes

POWERPLAY foregrounds the digital arts scene in Africa and presents work by digital artists who are from or based in Nigeria, Kenya, South Africa and Zimbabwe. Discussing the use of technology in creating a sense of identity and place within a digitised world, the artists in the exhibition look at the relationships of power experienced in varying ways. Through newly commissioned and re-imagined work, *POWERPLAY* addresses isolation and alienation; societal bias around gender and race; transformation of being; the politics of borders and migration; dark markets of trade; and communities who work outside of the mainstream economy.

ALAN WARBURTON
RGBFAQ
October 2020 - May 2021

RGBFAQ new commission by UK based artist Alan Warburton comprises a research-led experiential exhibition in which the audience navigates a "black-box" set populated by gigantic geometric sculptures. Warburton's ambitious new video essay is projection mapped onto this sculptural background, expanding the form of his popular video essays (Goodbye Uncanny Valley, Fairytales of Motion) into an immersive 3D space, with a soundtrack by David Kamp.



Installation view of *RGBFAQ*, Alan Warburton, 2020. Image: Max Colson

HOTEL GENERATION

April - August 2020

arebyte yearly artist development programme hotel generation mentors the next generation of UK digital artists during the critical early stages of establishing a career in the arts. It equips young artists with the ability to manage sustainable careers and expose them to new audiences in London, with the aim to expand their network and foster new opportunities.

Four participants from UK cities are selected through an open call to take part in a development programme including curatorial guidance, crit by guest artists, studio visits, digital skills and coding workshops, fundraising and marketing workshops.

The programme culminates in a solo show at arebyte Gallery for the winning artists shortlisted by a panel of judges. The three other finalists have the opportunity to show an online iteration of their work as part of arebyte on Screen.

HOTEL GENERATION 2020 PARTICIPANTS

Kate Frances Lingard
Glasgow & Blackpool
2020 Winning Artist

Georgia Tucker
Birmingham

Sarah Danaher
Leicester & Leeds

Radley Cook
Penzance

HOTEL GENERATION 2020 PANEL OF JUDGES

Zach Blas
(Artist and writer, London)

Helen Starr
(Curator-in-residence at FACT, Liverpool)

Hannah Redler Hawes
(Associate Art Curator and Director, Data as Culture at the ODI, London)

Erin Weible
(Engagement Director at Microsoft Art Collection, Seattle)

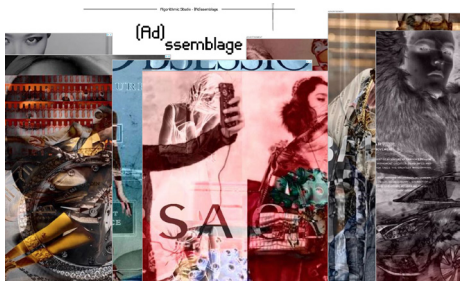
Klio Krajewska
(Head of New Media Arts Development at Watermans Art Centre, London).



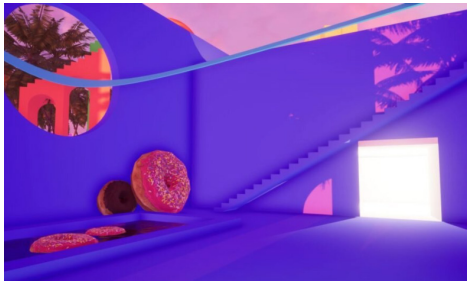
Still from *Tender spot in hard code*, Kate Frances Lingard, 2021



Still from *[Ad]ssemblage*, Radley Cook, 2021



Still from *Dataism Confessional*, Sarah Danaher, 2021



Still from *Advena*, Georgia Tucker, 2021

arebyte on Screen

arebyte on Screen is an expanded and innovative platform experimenting with new forms of curating online from digital animations, videos, or web-based interactive experiences.

THE ART OF NO LIKES
April - July 2020

Guest-curated by HERVISIONS with works by Brenna Murphy, Sarah Friend, Sandra Crisp and Julieta Gil

Conceived by Hervision, a femme-focussed curatorial agency run by Zaiba Jabber, The Art Of No Likes is an ongoing critical investigation into the implications of standardisations within social media infrastructures that harvest, manifest and intertwine the production of exhibitions in time-based media. The project shines a critical gaze on the gatekeepers of these infrastructures, their associated "economies of like" and related systems of value judgments inherent to capitalist social media platforms.



Still from *Perverse Affordances*, Sarah Friend, 2020



In-Grid, 2020

IN-GRID
June - July 2020

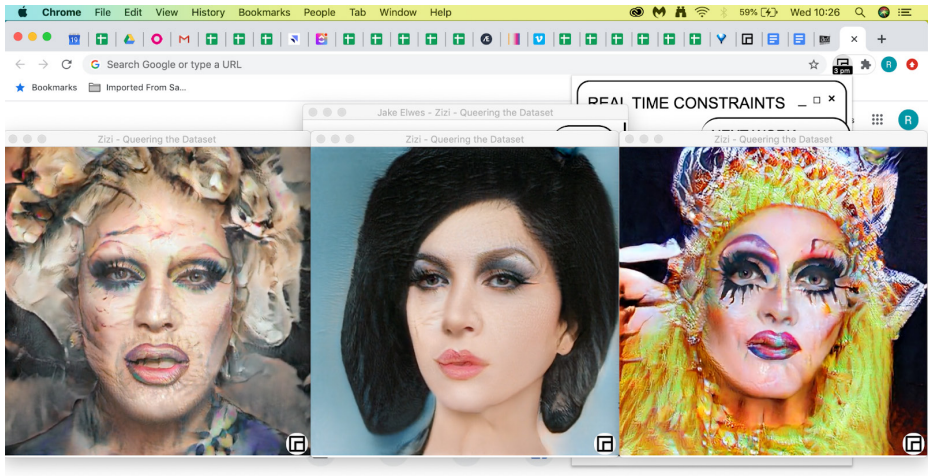
Goldsmiths Computing Department Residency with works by Daniah Alsaleh, Rebecca Aston, Baqi Ba, Megan Benson, Jingyi Chen, Batool Desouky, Panja Göbel, Robert Hall, Veera Jussila, James Lawton, Yasmin Morgan, Lauma Muižaraja, Karen Okpoti, Gabor Paszti, Hazel Ryan, Annan Sang, George Simms, Katie Tindle, Johanna de Verdier, Hristo Yordanov, Ziwei Wu, Yishuai Zhang

Through a public programme of talks, artistic intervention, performances, the live platform *In-Grid* created and run by the students with arebyte's support questioned how we communicate as individuals and as collectives, the potential of the digital, and its threat to privacy, agency and equity.

REAL TIME CONSTRAINTS
July - September 2020

Co-curated with Luba Elliot with works by Gretchen Andrew, Sofia Crespo X Dark Fractures, DISNOVATION, Jake Elwes, Ben Grosser, Libby Heaney, and Joel Simon

Taking the form of a browser plug-in, the exhibition brings forward the complexities of the present-tense in light of the emergence of technologies such as artificial intelligence, algorithms, and machine learning, big. The exhibition reveals itself as a series of pop-ups where works generated using real-time information are disseminated over the duration of a typical working day, interrupting the viewer's screen to provide a 'stopping cue' from relentless scrolling, email notifications and other computer-centered, interface-driven work.



Still from *Zizi - Queering the Dataset*, Jake Elwes, 2019



Hypertension, still from *reality island is elsewhere*, Katrin Niedermeier (2019/2020)

HYPERTENSION
August - October 2020

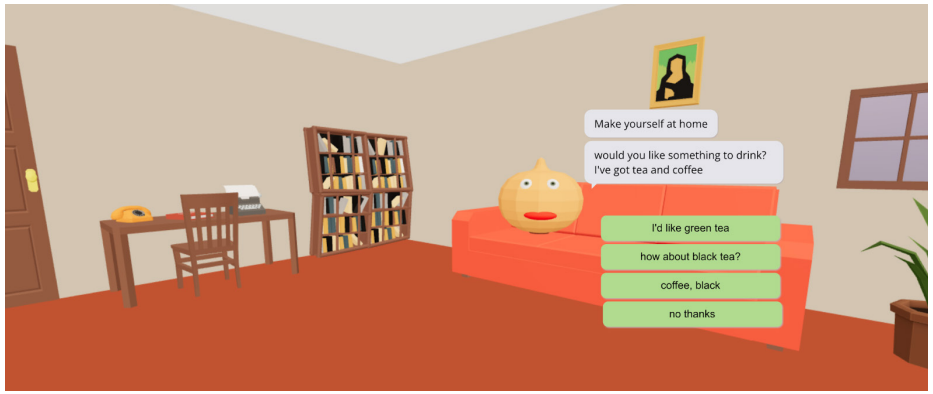
Guest-curated by Pylon Hub with works by Katrin Niedermeier and Johanna Bruckner

Hypertension looks into concepts of the human body and imagines possible current and future scenarios of human expression, intimacy and body related issues in the virtual and the analogue space, with works spanning video, animation, text and augmented reality.

ART HOMEPAGE FAIR
November 2020 - January 2021

Guest-curated by IDPW and EXONEMO with works by Tiz Creel, Alex Kiefer, jeeyoonhyun, Cezar Mocan, Guillaume Piccarreta, zzyw, James Scott, Claudia Hart, JF DONALDSON, TOFU, forevermidi.com, beverley, Sasha lynn Roberts, Dominik Podsiadły, albertallgaier, EARTH HALL, Rebecca Edwards, Garry Ing, Pablo, Konstantina Mavridou, sandra araújo, Matthew Keff, Molly, Kevin Cadena, Yiran Wang, Sembo, ninini, Mark Ramos, Michael Mandiberg, Compiler, Angy Vardalou, Image Field by Jieyuan Huang, Jody Zellen, Ráchel Plutón, Follow The Gloss, Shinji Toya, bjørn magnhildøen, Ryan Patterson, Babak Ahteshamipour, Claire Yspol, Faith Holland, Alix Van Ripato, bob, période, dvd, jiawen, Aidan Lincoln, Pat Shiu, Patrick Boehmcke, zsolt, Domenico Barra [Altered_Data], Florian Braakman, hgw, Aoibheann Brady, TOMAKI, Lee Tusman, karina zavidova

Art Homepage Fair is an online fair that brings together art homepages, or "homemade" webpages. Creators from different backgrounds are invited to exhibit one homepage each on the site. Visitors are able to browse the entries and encounter unique art homepages, communicate with creators, and discover a new home of the internet.



Art Homepage Fair, arthomepagefair.net, Ryan Patterson, 2020

THE ARTIST CHAIN
Aug - Dec 2020

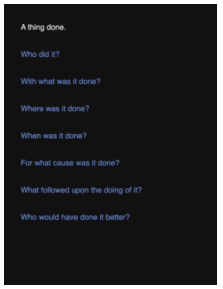
The Artist chain is an endless digital trail of works where arebyte selects the first artist of the chain, who then invites the next artist to participate, forming a dialogue between peer groups around the world.



Heath Bunting
Velocity



Alice Vandeleur-Boorer
Jet Slag



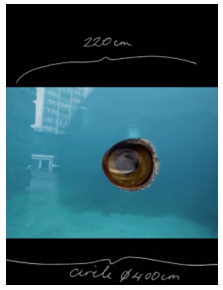
Laurie Lax
A Thing Done and Who Did it



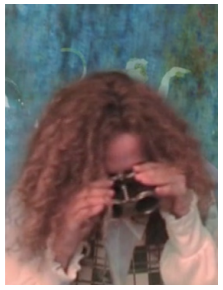
Eamon O'Kane
SOAP



Kjersti Sundland
To the thinker who is not the gardener, only the soil of the plants that grow



Nora Adwan
The Screens



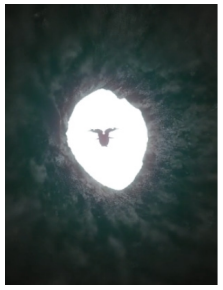
Maria Zeylan Kanellou
Mutation



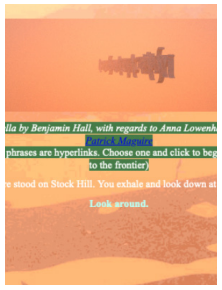
Garrett Pruter
Halloween



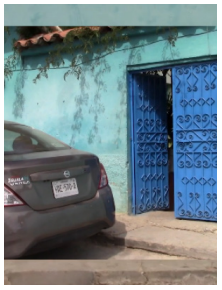
Ariel Helyes
Born Today Dead Today



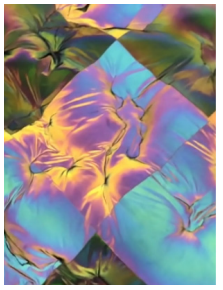
Jay Darlington
free_fall



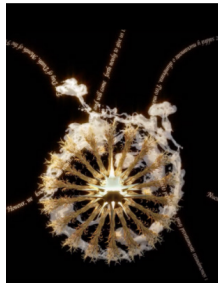
Benjamin Hall
A Compression Artefactualism



Lissette Bustamante
Yendo



Nuka Nayu
SLEEPAWAKE CHAOSKAMPF: OFFICIAL TRAILER



Gabriela Saucedo
Sixth Sun



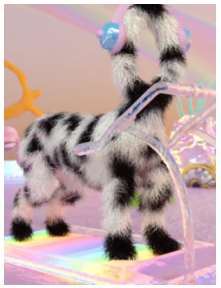
Mutedasmanner
resting//another love language



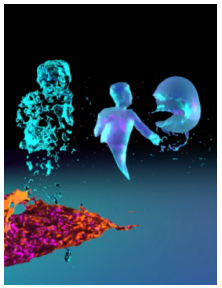
Maria Fernanda
Labor Studies



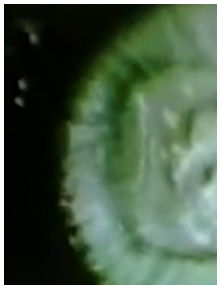
eccchobunny
0x000000EF (CRITICAL_ PROCESS_DIED)



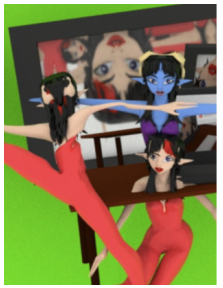
Sarah Ann Banks
Reverse Wormhole



Snow Yunxue Fu
Conjoin (Chapter 3)



Abbi Fletcher
CYMON



Lily Gabrielle Williams
System.Error

arebyte Skills

arebyte Skills features short courses on digital theory and workshops on creative software and hardware led by digital artists, for all ages.

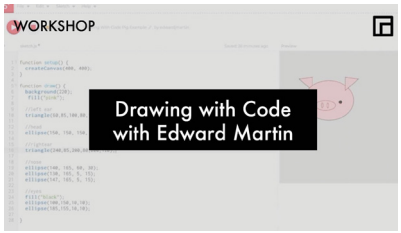
DIGITAL SKILLS WORKSHOPS

From introductory to more advanced sessions on coding, 3D designing, sound editing, cross-platform game engines and virtual world-making, arebyte Skills provides participants hands-on tools for digital making to apply in their creative development, whether they are beginners or art practitioners.

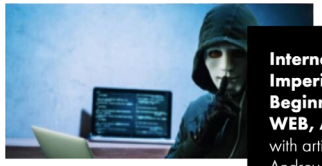


Live Coding using Improviz

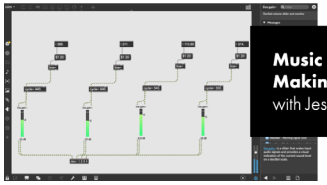
with artist Antonio Roberts



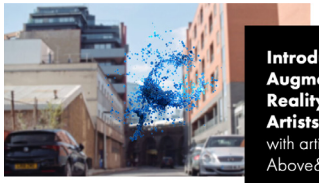
Drawing with Code with Edward Martin



Internet Imperialism for Beginners (SEO, WEB, AI)
with artist Gretchen Andrew

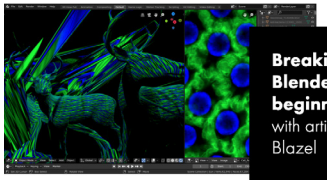


Music and Sound Making in Max
with Jessica Ekomane



Introduction to Augmented Reality Tools for Artists (beginner)
with artists Studio Above&Below

IMG: Courtesy Studio Above&Below



Breaking Reality: Blender for beginners
with artist Marc Blazel

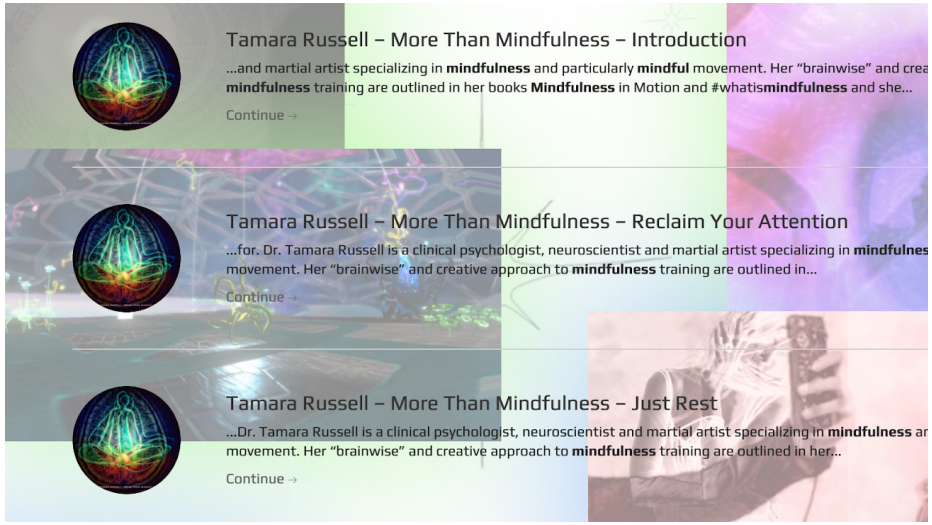


DIGITAL ART CURATION SHORT COURSES

How can artists use social media to show their works? What strategies can you employ to curate a show on an algorithm-driven digital platform? These are just a few of the questions addressed by curator and media theorist, Filippo Lorenzin, in this 8-episodes online course looking at the history and theory of making and disseminating art projects on and using the web.

DIGITAL MEDITATION SERIES

More than Mindfulness is a three-part meditation series led by Dr. Tamara Russell, a clinical psychologist, neuroscientist and martial artist specializing in creative mindfulness and mindful technology. These short meditations are designed to help artists during the pandemic to navigate these turbulent times through practicing self-care, taking time to rest and restore, but also to tame and train our attention.



Thank you!

artists and curators we worked with in 2020

Aaron McCarthy
Aaron Ratajczyk
Abbi Fletcher
Adam Paroussos
Adonis Archontides
Aidan Lincoln
Ajla Yi
Alan Warburton
albertallgaier
Alex Harding
Alex Kiefer
Alfie Dwyer
Alice Vandeleur-Boorer
Alif Ibrahim
Alix Van Ripato
Amanda Rice
Amy Robson
Angy Vardalou
Annan Sang
Annelore Schneider
Antonio Roberts
Aoibheann Brady
April Lin
Ariel Helyes
Babak Ahteshamipour
Baqi Ba
Batool Desouky
Ben Grosser
Benjamin Hall
Bertram von Undall
beverley
bjørn magnhildøen
bob
Bolatito Aderemi Ibitola
Brenna Murphy
Cezar Mocan
Charlie Ratcliffe
Chinar Shah
Chloe Alexandra Thompson
Chris Collins
Chris Paul Daniels
Christopher MacInnes
Cielo Saucedo
CJ Park
Claire Yspol
Claude Piguet
Claudia Hart
Coby-Rae Crosbie
collectif_fact
Compiler
Corie McGowan
Cosmic Caz
Cyrus Hung
Daniah Alsaleh
Daniel Seo
Dark Fractures
Dave Greber
digostudio
DISNOVATION
Domenico Barra [Altered_Data]
Dominik Podsiadły
Don Elektro
Doreen A. Ríos
Dr. Tamara Russell
Duncan Poulton
dvd
Eamon O'Kane
EARTH HALL
Edgar Alan Rodriguez Castillo
Edward Martin
Ellie Antoniou
Elliott Burns
Enda O'Riordan
Esther Gatón
Everest Pipkin
EXONEMO
Faith Holland
Fengyi Zhu
Fergus Carmichael
Filippo Lorenzin
Florian Braakman
Follow The Gloss
forevermidi.com
Gabor Paszti
Gabriela Saucedo
Garrett Pruter
Garry Ing
George Simms
Georgia Tucker
Goingaway.tv
Gretchen Andrew
Guillaume Piccarreta
Guy Oliver
Hannah Marine
Hazel Brill
Hazel Ryan
Heath Bunting
Helen Knowles
hgw
Hristo Yordanov
Ian Bruner
IDPW
Inhee Park
Isaac Kariuki
Isabella Benshimol
Jake Elwes
Jakob Kudsk Steensen
James Lawton
James McColl
James Scott
James Tabbush
Jasmine Lin
Jay Darlington
jeeyoonhyun
Jessica Ekomane
Jessy Jetpacks
JF DONALDSON
jiawen
Jieyuan Huang
Jingyi Chen
Jinia Tasnin
Jody Zellen
Joel Simon
Johanna Bruckner
Johanna de Verdier
Johnny Ray Alt
Julieta Gil
Kara Gut
Karen Okpoti
karina zavidova
Kate Frances Lingard
Katie Tindle
Katrin Niedermeier
Katrina Stamatopoulos
Kendall Glover
Kevin Cadena
Kiah Reading
King Debs
Kjersti Sundland
Konstantina Mavridou
Kumbirai Makumbe
Lambert Duchesne
Lauma Muižaraja
Laurie Lax
Lee Tusman
Leslie Johnson
Libby Heaney
Lily Gabrielle Williams
Lissette Bustamante
Lotte Rose Kjær Skau
Louis Judkins
Louise Ashcroft
Luba Elliot
Luke Nairn
Marc Blazel
María Fernanda
Maria Zeylan Kanellou
Marion Balac
Mark Ramos
Mati Jhurry
Matthew Keff
Maurício Joseb
Mbakisi Sibanda
Meg Jenkins
Megan Benson
Michael Mandiberg
Molly Erin McCarthy
Mr Color (Niyi Okeowo)
Mutedasmanner
Naomi Fitzsimmons
Natalia Skobeeva
Nikki Lam
ninini
Nora Adwan
Nuka Nayu
Olia Lialina (RU/DE)
Ollie Dook
Pablo
Panja Göbel
Pat Shiu
Patrícia Bandeira
Patrick Boehmcke
période
Petra Szemán
Pita Arreola-Burns
Pylon Hub Lab
Rachel Falconer
Ráchel Plutón
Radley Cook
Rebeca Romero
Rebecca Aston
Rebecca Edwards
Rita Josy Haddoub
Robert Hall
Rosie McGinn
Ruaidhri Ryan
Rufus Rock
Ryan Patterson
Samuel Fouracre
sandra araújo
Sandra Crisp
Sara Sassanelli
Sarah Ann Banks
Sarah Danaher
Sarah Friend
Sasha lynn Roberts
Scumboy (Oliver Hunter Pohorille)
Selden Paterson
Sembo
Shinji Toya
Sid Smith
Smriti Mehra
Snow Yunxue Fu
Sofia Crespo
Sora Park
Stach Zagorski
Stelios Ilchouk
Stine Deja
Studio Above&Below
Tabitha Beresford-Webb
Tea Strazicic
Ted Le Swer
Theo Tagholm
Thomas Yeomans
Tiz Creel
TOFU
TOMAKI
Tomasz Kobialka
Veera Jussila
Vincent Bezuidenhout
Wilf Speller
Will Kendrick
William Cook
WorstWorldProblems
Xinyu Ma
Yasamin Ghalehnoie
Yasmin Morgan
Yiran Wang
Yishuai Zhang
Yoojin Lee
Zaiba Jabbar (HERVISIONS)
Ziwei Wu
zsolt
zzyw

arebyte Studios

arebyte supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 professionals across London.

In partnership with developers, councils and private landlords, arebyte sets up flexible workspaces as part of a cultural placemaking strategy. preserving the affordability of premises for artists, creative start-ups and micro businesses, with the ambition to nurture London's creative workforce and art community.

AREBYTE STUDIOS - LONDON CITY ISLAND

arebyte Studio at London City Island has been set up in partnership with Ballymore, with support from Studiomakers, an initiative led by Outset Contemporary Art Fund. Since 2017, the new development hosts an exciting community of 30 artists, designers, makers and creative businesses, with studios, offices and a co-working space.



Kokomelt Ltd, arebyte Studios @London City Island, 2020



Young Artist Club, F.A.T. Studio, arebyte Studios @Old Kent Road (2020). Image: Kate Ducker

AREBYTE STUDIOS - PECKHAM

Opened in July 2020, arebyte Studio site on Old Kent Road is located on a two-storey warehouse housing 45 makers and designers. It includes an exhibition space run by artist-led collective Superfluous, and the Old Kent Road Arts Club run by F.A.T. Studio, which connects people living and working in the area through activities for local 15-18 year old, weekly skill-share sessions for local craft enthusiasts, and community-led events.

AREBYTE STUDIOS - CAMBERWELL

arebyte Studios in Camberwell is situated within an industrial complex and comprises 80 creative workspaces for artists and makers. The site also includes a venue available to hire for rehearsals, photo and film shootings.



arebyte Studios @Burgess Business Park, 2020

Press Highlights



Trickle Down, A New Vertical Sovereignty featured in CLOT Magazine



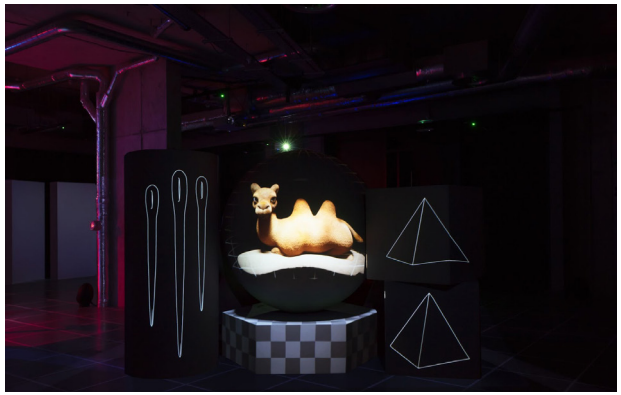
Best Effort Network featured in Financial Times and The New York Times, Washington Post and Art in America



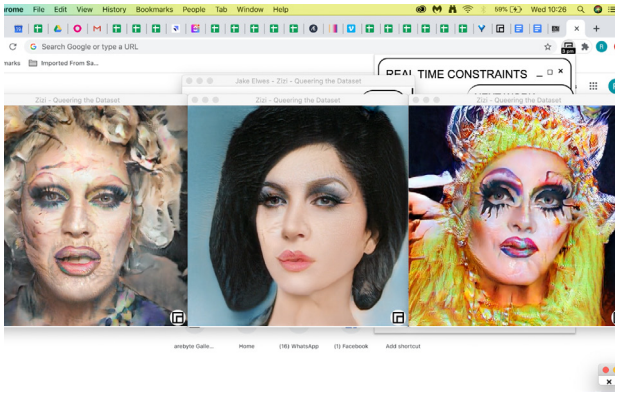
Artist Olia Lialina interviewed for *Best Effort Network* in Art Forum, Elephant Magazine, Der Spiegel and The Quietus



POWERPLAY featured in NewsDay



RGBFAQ featured in CLOT Magazine



Real-Time Constraints featured in Art Monthly

Report of the Trustees and financial statement for the year ending 31 December 2020

REPORT OF THE TRUSTEES

The trustees are pleased to present their annual report together with the charity's statement of accounts for the financial year ended 31 December 2020.

The financial statements comply with the Charity Act (2011), the memorandum and articles of association of arebyte ('foundation model' offered by the Charity Commission), and the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

In pursuing arebyte's charitable objectives through its main activities, the trustees hold regard to the Charity Commission's guidance on public benefit.

The organisation's charitable objectives as registered with the Charity Commission are to advance education in the fields of digital and performance art by the establishment and maintenance of an art gallery, and in particular the production of artistic projects, and facilitating the development of emerging artists and their audiences.

arebyte's mission is to bring innovative perspectives to art through new technologies.

- arebyte Gallery commissions artists who push the boundaries of digital art through multimedia installations that use projection mapping, spatial soundscapes, virtual and augmented reality, artificial intelligence, and computer generated imagery.
- arebyte on Screen offers artists and curators an expanded and innovative online platform for digital animations, videos, web-based interactive experiences and curatorial interventions.
- arebyte Skills features short courses and workshops to creative software providing practitioners and newcomers with practical techniques for digital making.
- arebyte Studios supports a vibrant community of artists, designers and creative technologists through affordable workspaces

The 2020-2022 three-year audience development plan aims to:

- Grow audiences: reach more people online and onsite across all audience segments
- Maintain existing audiences: increase depth of experience and develop loyalty
- Diversity in programming: embrace a wide range of influences to ensure underrepresented communities of artists are incorporated into the programme
- Attract the less engaged to contemporary and digital art

arebyte's longer term plan is to set up a digital art center in London centered around digital experience, digital making and digital training.

GOVERNANCE AND MANAGEMENT

RECRUITMENT AND APPOINTMENT OF TRUSTEES
The members of the Board are the trustees of the charity under charity law. They are the only voting members. Each trustee is appointed for a term of 2 years. All trustees offer their services on a voluntary basis and no funds are held as custodian trustees.

In selecting a new trustee, the trustees must have regard to the skills, knowledge and experience needed for the effective management of the charity.

Appointment of trustees is by resolution passed at a properly convened meeting of trustees. Before or on the appointment of a new member of the trustee body, a candidate is provided with a copy of the constitution and the latest Trustees' Annual Report and statement of accounts.

ORGANISATION
The day-to-day direction of arebyte's affairs is the responsibility of the Managing director and the Creative director who reports to the Board during the trustee's meeting or in between meetings if needed.

RISK MANAGEMENT
The major risks to arebyte's activities, finance and reputation have been identified by the Trustees and are reviewed at each Trustees meetings. arebyte rates the importance of risks through consideration of the likelihood of an event occurring, and the seriousness that would arise if the event were to occur. Preventive mitigation actions to reduce the likelihood and/or seriousness are identified, and implemented as a priority for higher risks.
arebyte has successfully mitigated the risk associated with the Covid-19 pandemic (insufficient staff resources, drop in audiences attendance due to social distancing measures and lockdowns) by shifting elements of its programme online, allowing greater attendance and increased flexibility in terms of project management.

ACHIEVEMENTS AND PERFORMANCES PROGRAMME

Our initiatives provide vital opportunities every year to support the professional development of curators and artists working within digital cultures. From making new work, curating exhibitions, performing, giving talks, delivering workshops or writing contributions, arebyte invites multiple voices to take part in the programme.

arebyte aims to inspire more people to engage with digital art, by experiencing arebyte Gallery's multimedia installations, visiting arebyte on Screen's online experiences and taking part in arebyte Skill's digital making workshops.

Following the outbreak of the coronavirus, arebyte did rapidly adapt to the changing environment. During the lockdowns, we seized the opportunities digital can unlock in order to stay connected to our audiences and honour our ongoing commitments with artists. Benefiting from a strong expertise in working online, arebyte shifted all of its arebyte Skill programme online, and developed innovative digital tools to curate and bring exhibitions straight to the screen of the viewers.

This led to a great coverage in renowned outlets, cementing arebyte's reputation as one of the most innovative digital art galleries in the UK.

In 2020, arebyte tripled its online audiences with 312,000 viewers, evenly spread across London, the UK and abroad, situating arebyte on the international scene.

The existing reach outside of Europe to South America, Asia, Australia and Africa has grown impressively, with audiences in African countries quadrupling, thanks to the collaboration with the National Gallery in Zimbabwe on Powerplay featuring artists from Kenya, Nigeria, South Africa and Zimbabwe.

WORKSPACE PROVISION
All studios sites have been kept open during the pandemic, with measures put in place to work safely, with the primary focus to keep the studio holders as safe and protected as possible from spreading and contracting the Coronavirus, whilst working in the workspace.

In response to the financial pressure faced by the art and creative businesses community, arebyte offered rent and utility reductions to its studio holders the most at risk, from March to June 2020. The discount has been extended until December, thanks to the additional support of the Creative Workspace Resilience Fund from Creative Land Trust.

In addition, arebyte provided support and advice on available grants from councils and charities to help balance the loss of income experienced by many.

FINANCIAL REVIEW

PERFORMANCE
Total income amounts to £456,290 in 2020 (2019: £474,606). Income from charitable activities has increased to £439,966 (2019: £391,355). as a result of an increase of grant income to £109,537 (2019: £39,440) thanks to the British Council's contribution to Powerplay exhibition, the support provided from Tower Hamlets Council during the months the exhibition space was closed, and the Creative Land Trust's Creative Workspace Resilience Fund towards arebyte Studios tenants.
.
EFFICIENCY
arebyte is focused on delivering the greatest possible public benefit to the widest possible public; this requires to keep our support costs and overall return on investment under close scrutiny. In 2020 arebyte's support costs increased to £55,252 (2019: £48,837).

RESERVES POLICY
The Trustees review arebyte's reserves policy on an annual basis to consider the difference between the yearly expenditures and income, and ensure that adequate resources are available to meet liabilities.

The charity's reserve policy is to ensure that there are sufficient funds available to meet the anticipated expenditure requirements for a period between 3-6 months. At the end of the 2020 financial year, the reserve level amounted to £118,148 (2019: £82,100) and therefore within the threshold of the policy (£90,000 to £180,000).

REFERENCE & ADMINISTRATIVE DETAILS

Charity name:	arebyte CIO
Charity type:	Charitable incorporated organisation
Charity number:	1167185
Registration date:	18 May 2016
Principal office:	Java House 7 Botanic Square London City Island E14 0LG
Trustees:	Nimrod Vardi Jonatan Jona Adriana Marques Hajnalka Semsei Guy Armitage
Financial year end:	31 December
Independent examiner:	Morris Crocker Station House, 50 North Street, Havant, Hants PO9 1QU
Bankers:	HSBC Bank plc 465 Bethnal Green Road, London E2 9QW PayPal (Europe) S.à.r.l. et Cie, S.C.A, 22-24 Boulevard Royal L-2449, Luxembourg

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the Trustees' Annual Report and the statement of accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The trustees have had due regard to guidance published by the Charity Commission on public benefit. They believe the activities and achievements discussed in this report clearly show how the charity brings benefit to the public. The trustees are not aware and have no knowledge of any serious incidents or other such matters that should be reported to the Commission.

Approved by order of the board of trustees on 25 October 2021 and signed on its behalf by:



.....
Hajnalka Semsei - Trustee

INDEPENDENT EXAMINER'S REPORT TO TRUSTEES

I report to the charity trustees on my examination of the accounts of arebyte (the Trust) for the year ended 31 December 2020.

RESPONSIBILITIES AND BASIS OF REPORT
As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

INDEPENDENT EXAMINER'S STATEMENT
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of FCCA which is one of the listed bodies.
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....
PJ Underwood
FCCA Morris Crocker Chartered Accountants, Station House, North Street, Havant Hampshire PO9 1QU

Date: 28 October 2021

AREBYTE

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2020

	Notes	Unrestricted fund £	Restricted funds £	2020 Total funds £	2019 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	16,324	-	16,324	83,251
Charitable activities	3				
Programme and Studios		355,429	84,537	439,966	391,355
Total		371,753	84,537	456,290	474,606
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		341,268	80,133	421,401	403,918
NET INCOME		30,485	4,404	34,889	70,688
RECONCILIATION OF FUNDS					
Total funds brought forward		86,236	-	86,236	15,548
TOTAL FUNDS CARRIED FORWARD		116,721	4,404	121,125	86,236

The notes form part of these financial statements

AREBYTE

BALANCE SHEET
31 DECEMBER 2020

	Notes	2020 £	2019 £
FIXED ASSETS			
Tangible assets	9	2,977	4,136
CURRENT ASSETS			
Debtors	10	36,032	4,893
Cash at bank		151,653	137,556
		187,685	142,449
CREDITORS			
Amounts falling due within one year	11	(69,537)	(60,349)
NET CURRENT ASSETS		118,148	82,100
TOTAL ASSETS LESS CURRENT LIABILITIES		121,125	86,236
NET ASSETS		121,125	86,236
FUNDS	13		
Unrestricted funds		116,721	86,236
Restricted funds		4,404	-
TOTAL FUNDS		121,125	86,236

The financial statements were approved by the Board of Trustees and authorised for issue on 25 October 2021 ..... and were signed on its behalf by:

.....
H Semsei - Trustee

The notes form part of these financial statements

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation
The charity is exempt from tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Financial instruments
The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable and investments in stocks and shares. The measurement basis used for these instruments is detailed below.

Debtors and cash at bank
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Cash at bank and in hand included cash held on deposit or in a current account.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

2. DONATIONS AND LEGACIES

	2020	2019
	£	£
Donations	16,324	83,251

During the year donations in kind were received from Ballymore for rent and service charges totalling £15,916 (2019: £37,926) and other small donations totalling £408 (2019:£290). No donations were received from Grosvenor estate in 2020 (2019: £45,000).

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2020	2019
		£	£
Grants	Programme and Studios	109,537	39,400
Curatorial income	Programme and Studios	500	1,600
Ticket sales	Programme and Studios	300	(28)
Art sales	Programme and Studios	500	850
Studio rental income	Programme and Studios	325,829	335,910
Venue hire income	Programme and Studios	3,300	13,623
		439,966	391,355

Grants received, included in the above, are as follows:

	2020	2019
	£	£
ACE Arts Council England - Programme 2020	45,000	39,000
Diversity Art Forum	-	400
British council - Power Play	30,000	-
Creative Land Trust - Creative Workspace Resilient Fund	9,537	-
Tower Hamlets Council - Covid 19	25,000	-
	109,537	39,400

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Programme and Studios	366,149	55,252	421,401

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

5. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Programme and Studios	52,730	4	2,518	55,252

Support costs, included in the above, are as follows:

Management

	2020 Programme and Studios	2019 Total activities
	£	£
Wages	27,680	23,637
Internet	7,208	4,688
Postage and stationery	1,129	642
Advertising & marketing	9,315	3,837
Books	-	158
Staff training	198	689
IT Software	2,573	1,215
Subscriptions	199	64
Travel & hospitality	743	2,500
Depreciation of tangible and heritage assets	3,685	4,185
	52,730	41,615

Finance

	2020 Programme and Studios	2019 Total activities
	£	£
Bank charges	4	27

Governance costs

	2020 Programme and Studios	2019 Total activities
	£	£
Accountancy and consultancy	2,518	7,195

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

6. TRUSTEES' REMUNERATION AND BENEFITS

In terms of remuneration of trustees, the charity uses as basis for its governance the model constitution provided by the Charity Commission, specifically clause 6. Of the charity trustees in 2020, one trustee was compensated for their services during the financial year, which means in reference to clause 6.(3)(g) that the majority of the charity trustees then in office were not in receipt of remuneration or payments authorised by clause 6. Nimrod Vardi was paid £17,400 (2019: £18,420) specifically and exclusively for his extensive managerial attention to the gallery and property operations in this dynamic period of the charity. Nimrod Vardi stepped down as Trustee on the 17th October 2020 therefore no salaries after October 2020 were a related party issue. No trustee was paid for their function as trustee.

Trustees' expenses

There were no trustee's travel expenses paid for the year ended 31 December 2020 (2019: £26).

7. STAFF COSTS

The average monthly number of employees during the year was as follows:

	2020	2019
Administration	1	1
Charitable activities	1	-
	2	1

No employees received emoluments in excess of £60,000.

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 2019

	Unrestricted fund	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	83,251	-	83,251
Charitable activities			
Programme and Studios	351,955	39,400	391,355
Total	435,206	39,400	474,606
EXPENDITURE ON			
Charitable activities			
Programme and Studios	364,518	39,400	403,918
NET INCOME	70,688	-	70,688
RECONCILIATION OF FUNDS			
Total funds brought forward	15,548	-	15,548
TOTAL FUNDS CARRIED FORWARD	86,236	-	86,236

continued...

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

9. TANGIBLE FIXED ASSETS

	Plant and machinery £	Fixtures and fittings £	Library books £	Totals £
COST				
At 1 January 2020	11,918	3,123	582	15,623
Additions	2,308	-	217	2,525
At 31 December 2020	14,226	3,123	799	18,148
DEPRECIATION				
At 1 January 2020	8,244	2,661	582	11,487
Charge for year	3,330	282	72	3,684
At 31 December 2020	11,574	2,943	654	15,171
NET BOOK VALUE				
At 31 December 2020	2,652	180	145	2,977
At 31 December 2019	3,674	462	-	4,136

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020 £	2019 £
Trade debtors	28,532	993
Prepayments and accrued income	7,500	3,900
	36,032	4,893

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020 £	2019 £
Studio holders deposits	67,901	58,745
Accruals and deferred income	1,636	1,604
	69,537	60,349

	2020 £	2019 £
Brought forward	-	1,373
Amount released to incoming resources	-	(1,373)
Amount deferred in year	-	-
Carried forward	-	-

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

12. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2020 Total funds £	2019 Total funds £
Fixed assets	2,977	-	2,977	4,136
Current assets	183,281	4,404	187,685	142,449
Current liabilities	(69,537)	-	(69,537)	(60,349)
	116,721	4,404	121,125	86,236

13. MOVEMENT IN FUNDS

	At 1.1.20 £	Net movement in funds £	At 31.12.20 £
Unrestricted funds			
General fund	86,236	30,485	116,721
Restricted funds			
Power Play exhibition	-	4,404	4,404
TOTAL FUNDS	86,236	34,889	121,125

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	371,753	(341,268)	30,485
Restricted funds			
ACE Arts Council England - Programme 2020	45,000	(45,000)	-
Power Play exhibition	30,000	(25,596)	4,404
Creative Land Trust - Creative Workspace Resilient Fund	9,537	(9,537)	-
	84,537	(80,133)	4,404
TOTAL FUNDS	456,290	(421,401)	34,889

Comparatives for movement in funds

	At 1.1.19 £	Net movement in funds £	At 31.12.19 £
Unrestricted funds			
General fund	15,548	70,688	86,236
TOTAL FUNDS	15,548	70,688	86,236

AREBYTE

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

13. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	435,206	(364,518)	70,688
Restricted funds			
ACE Arts Council England - Programme 2020	39,000	(39,000)	-
Diversity Art Forum	400	(400)	-
	39,400	(39,400)	-
TOTAL FUNDS	474,606	(403,918)	70,688

ACE Arts Council England	Restricted financing of Concertina exhibition launching the new gallery.
PowerPlay	A catalyst for the creation of art that reaches new audiences in Sub-Saharan Africa and the UK.
The Creative Land Trust	To reduce occupancy costs for artists, makers and other creative tenants during Covid - 19.

14. RELATED PARTY DISCLOSURES

The charity enjoys a close working relationship with Arbeit Project Ltd, whose two owner-directors Hajnalka Semsei and Nimrod Vardi were trustees of Arebyte during the year. Nimrod Vardi stepped down as a trustee on the 17th October 2020 but is still acting as a Creative Director.

Nimrod Vardi was paid £17,400 (2019: £18,420) specifically and exclusively for his extensive managerial attention to the gallery and property operations in this dynamic period of the charity. No trustee was paid for their function as trustee.