



@arebyte

Annual Report and Accounts 2020



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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.



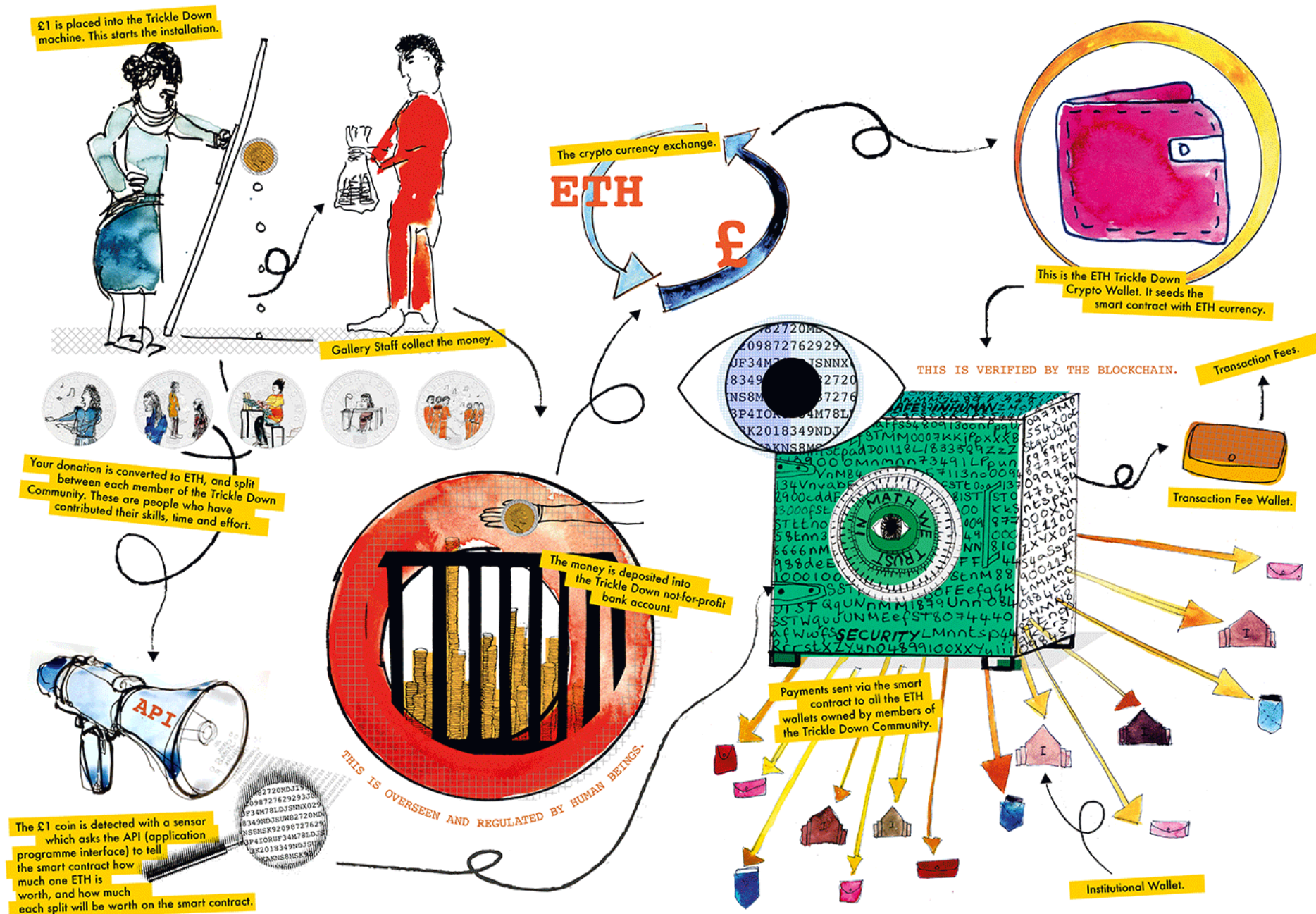


Programme 2020

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.



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.

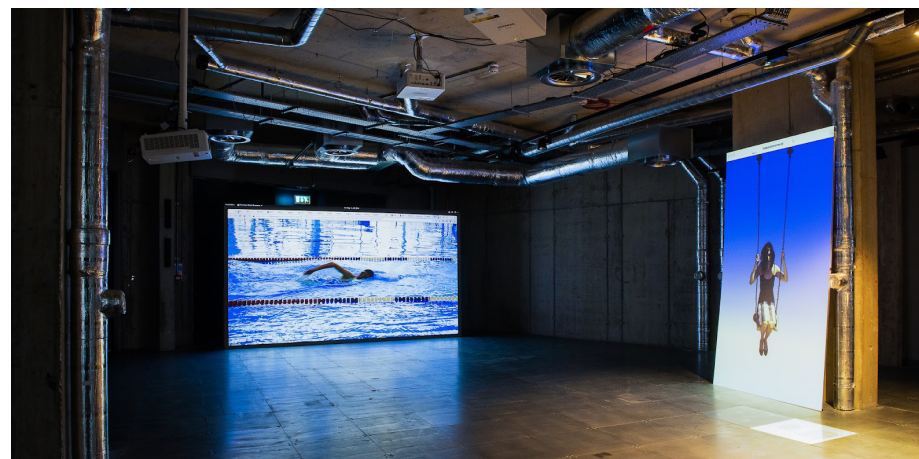
OLIA LIALINA

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

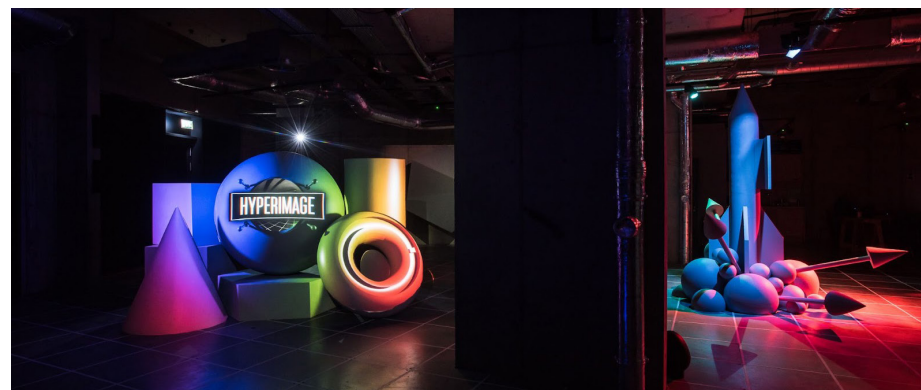
Co-commissioned with the National Gallery Zimbabwe, with support from the British Council, including works by Mr Color, Bolatito Aderemi Ibitola, Vincent Bezuidenhout, Scumboy, King Debs, Mbakisi Sibanda, Kumbirai Makumbe, and Isaac Kariuki. Virtual Reality iteration by Christopher MacInnes

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 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).

HOTEL GENERATION 2020 PARTICIPANTS

Kate Frances Lingard
Glasgow & Blackpool
2020 Winning Artist

Georgia Tucker
Birmingham

Sarah Danaher
Leicester & Leeds

Radley Cook
Penzance



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

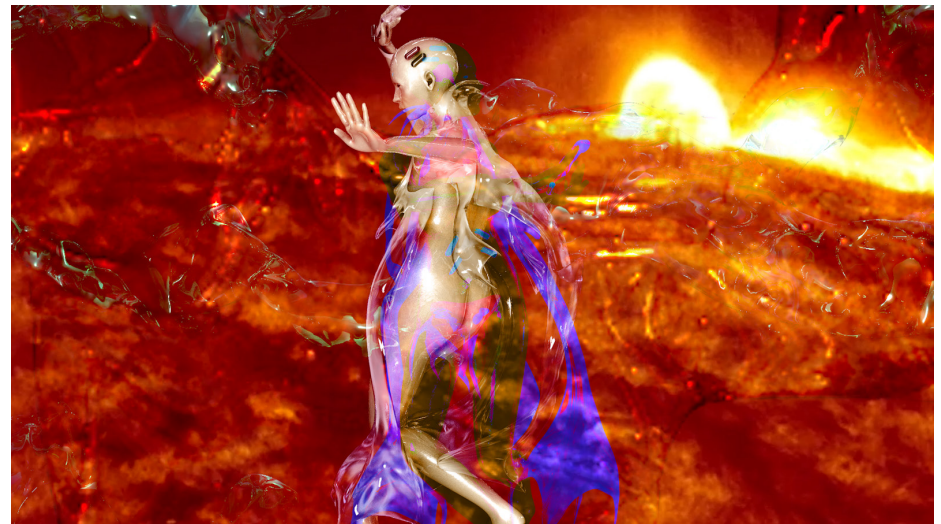
arebyte on Screen is an expanded and innovative platform experimenting with new forms of curating online from digital animations, videos, or web-based interactive experiences.

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

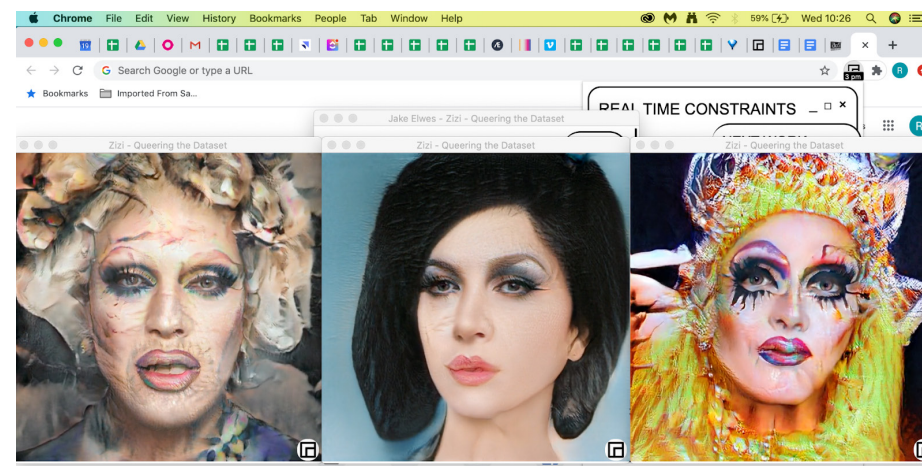
Through a public programme of talks, artistic intervention, performances, the live platform *In-Grid* created and run by the students with arebyte's support questioned how we communicate as individuals and as collectives, the potential of the digital, and its threat to privacy, agency and equity.

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

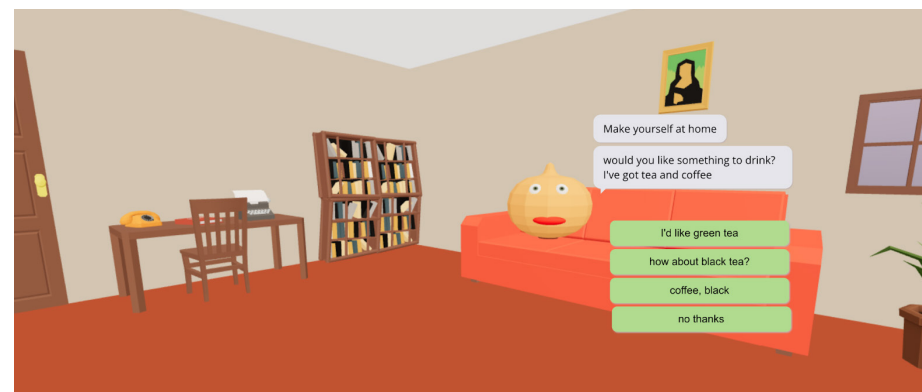
Hypertension looks into concepts of the human body and imagines possible current and future scenarios of human expression, intimacy and body related issues in the virtual and the analogue space, with works spanning video, animation, text and augmented reality.

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, Rachel 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, zsol, 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

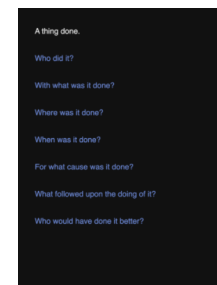
The Artist chain is an endless digital trail of works where arebyte selects the first artist of the chain, who then invites the next artist to participate, forming a dialogue between peer groups around the world.



Heath Bunting
Velocity



Alice Vandeleur-
Boorer
Jet Slag



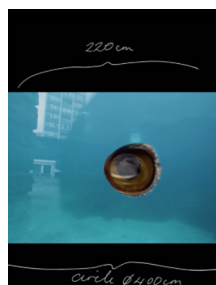
Laurie Lax
*A Thing Done and
Who Did it*



Eamon O'Kane
SOAP



Kjersti Sundland
*To the thinker who is
not the gardener, only
the soil of the plants
that grow*



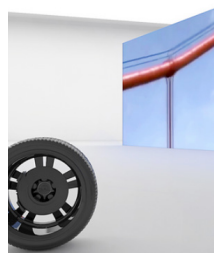
Nora Adwan
The Screens



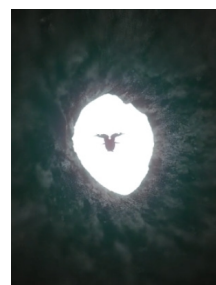
Maria Zeylan Kanellou
Mutation



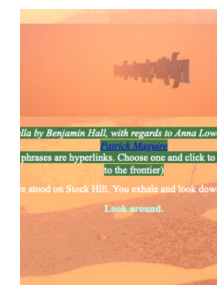
Garrett Pruter
Halloween



Ariel Helyes
*Born Today Dead
Today*



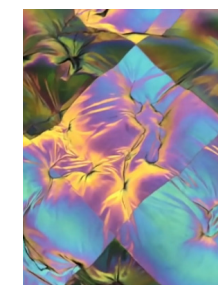
Jay Darlington
free_fall



Benjamin Hall
*A Compression
Artefactualism*



Lisette Bustamante
Yendo



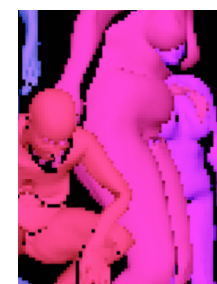
Nuka Nayu
*SLEEPAWAKE
CHAOSKAMPF:
OFFICIAL TRAILER*



Gabriela Saucedo
Sixth Sun



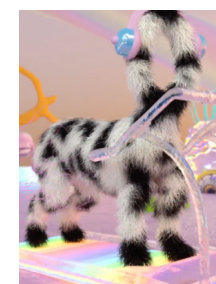
Mutedasmanner
*resting//another love
language*



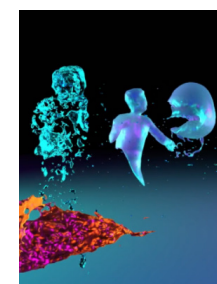
Maria Fernanda
Labor Studies



eccchobunny
*0x000000EF
(CRITICAL
PROCESS_DIED)*



Sarah Ann Banks
Reverse Wormhole



Snow Yunxue Fu
Conjoin (Chapter 3)



Abbi Fletcher
CYMON



Lily Gabrielle Williams
System.Error

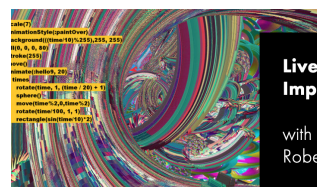


arebyte Skills

arebyte Skills features short courses on digital theory and workshops on creative software and hardware led by digital artists, for all ages.

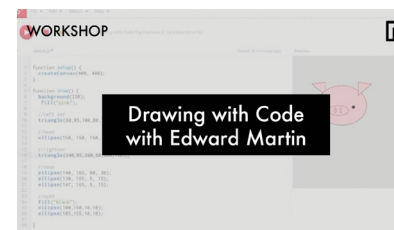
DIGITAL SKILLS WORKSHOPS

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

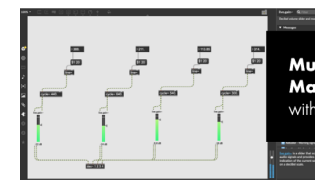


Drawing with Code with Edward Martin

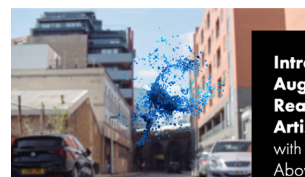


Internet Imperialism for Beginners (SEO, WEB, AI)

with artist Gretchen Andrew



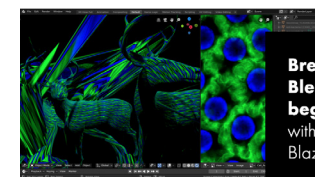
Music and Sound Making in Max with Jessica Ekomane



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
Aila 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 Podsiadly
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
jjawen
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 araujo
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](#)



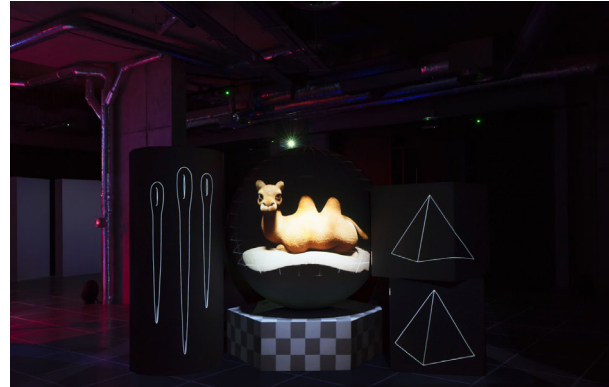
Best Effort Network featured in [Financial Times](#) and [The New York Times](#), [Washington Post](#) and [Art in America](#)



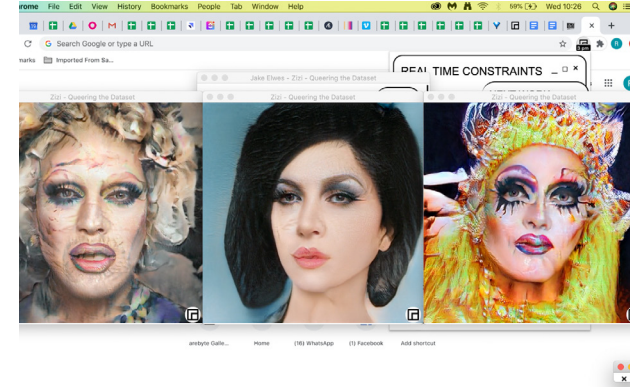
Artist [Olia Lialina](#) interviewed for *Best Effort Network* in [Art Forum](#), [Elephant Magazine](#), [Der Spiegel](#) and [The Quietus](#)



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		<u>371,753</u>	<u>84,537</u>	<u>456,290</u>	<u>474,606</u>
EXPENDITURE ON					
Charitable activities	4				
Programme and Studios		341,268	80,133	421,401	403,918
NET INCOME		<u>30,485</u>	<u>4,404</u>	<u>34,889</u>	<u>70,688</u>
RECONCILIATION OF FUNDS					
Total funds brought forward		<u>86,236</u>	<u>-</u>	<u>86,236</u>	<u>15,548</u>
TOTAL FUNDS CARRIED FORWARD		<u><u>116,721</u></u>	<u><u>4,404</u></u>	<u><u>121,125</u></u>	<u><u>86,236</u></u>

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		<u>151,653</u>	<u>137,556</u>
		187,685	142,449
CREDITORS			
Amounts falling due within one year	11	(69,537)	(60,349)
NET CURRENT ASSETS		<u>118,148</u>	<u>82,100</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>121,125</u>	<u>86,236</u>
NET ASSETS		<u>121,125</u>	<u>86,236</u>
FUNDS	13		
Unrestricted funds		116,721	86,236
Restricted funds		<u>4,404</u>	<u>-</u>
TOTAL FUNDS		<u><u>121,125</u></u>	<u><u>86,236</u></u>

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



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	<u>16,324</u>	<u>83,251</u>

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	<u>3,300</u>	<u>13,623</u>
		<u>439,966</u>	<u>391,355</u>

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	<u>25,000</u>	<u>-</u>
	<u>109,537</u>	<u>39,400</u>

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 5) £	Totals £
Programme and Studios	<u>366,149</u>	<u>55,252</u>	<u>421,401</u>



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	<u>52,730</u>	<u>4</u>	<u>2,518</u>	<u>55,252</u>

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	<u>3,685</u>	<u>4,185</u>
	<u>52,730</u>	<u>41,615</u>

Finance

	2020 Programme and Studios £	2019 Total activities £
Bank charges	<u>4</u>	<u>27</u>

Governance costs

	2020 Programme and Studios £	2019 Total activities £
Accountancy and consultancy	<u>2,518</u>	<u>7,195</u>

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	<u>1</u>	<u>-</u>
	<u>2</u>	<u>1</u>

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	<u>351,955</u>	<u>39,400</u>	<u>391,355</u>
Total	<u>435,206</u>	<u>39,400</u>	<u>474,606</u>
EXPENDITURE ON			
Charitable activities			
Programme and Studios	<u>364,518</u>	<u>39,400</u>	<u>403,918</u>
NET INCOME	<u>70,688</u>	<u>-</u>	<u>70,688</u>
RECONCILIATION OF FUNDS			
Total funds brought forward	<u>15,548</u>	<u>-</u>	<u>15,548</u>
TOTAL FUNDS CARRIED FORWARD	<u>86,236</u>	<u>-</u>	<u>86,236</u>

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	<u>2,308</u>	<u>-</u>	<u>217</u>	<u>2,525</u>
At 31 December 2020	<u>14,226</u>	<u>3,123</u>	<u>799</u>	<u>18,148</u>
DEPRECIATION				
At 1 January 2020	8,244	2,661	582	11,487
Charge for year	<u>3,330</u>	<u>282</u>	<u>72</u>	<u>3,684</u>
At 31 December 2020	<u>11,574</u>	<u>2,943</u>	<u>654</u>	<u>15,171</u>
NET BOOK VALUE				
At 31 December 2020	<u>2,652</u>	<u>180</u>	<u>145</u>	<u>2,977</u>
At 31 December 2019	<u>3,674</u>	<u>462</u>	<u>-</u>	<u>4,136</u>

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020 £	2019 £
Trade debtors	28,532	993
Prepayments and accrued income	<u>7,500</u>	<u>3,900</u>
	<u>36,032</u>	<u>4,893</u>

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020 £	2019 £
Studio holders deposits	67,901	58,745
Accruals and deferred income	<u>1,636</u>	<u>1,604</u>
	<u>69,537</u>	<u>60,349</u>
	2020 £	2019 £
Brought forward	-	1,373
Amount released to incoming resources	-	(1,373)
Amount deferred in year	<u>-</u>	<u>-</u>
Carried forward	<u>-</u>	<u>-</u>

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	<u>(69,537)</u>	<u>-</u>	<u>(69,537)</u>	<u>(60,349)</u>
	<u>116,721</u>	<u>4,404</u>	<u>121,125</u>	<u>86,236</u>

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	<u>86,236</u>	<u>34,889</u>	<u>121,125</u>

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	<u>9,537</u>	<u>(9,537)</u>	<u>-</u>
	<u>84,537</u>	<u>(80,133)</u>	<u>4,404</u>
TOTAL FUNDS	<u>456,290</u>	<u>(421,401)</u>	<u>34,889</u>

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	<u>15,548</u>	<u>70,688</u>	<u>86,236</u>



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	<u>400</u>	<u>(400)</u>	<u>-</u>
	<u>39,400</u>	<u>(39,400)</u>	<u>-</u>
TOTAL FUNDS	<u>474,606</u>	<u>(403,918)</u>	<u>70,688</u>

ACE Arts Council England PowerPlay Restricted financing of Concertina exhibition launching the new gallery. 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.